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MUSICAL AMERICA

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London Honors Beecham on His Seventieth Birthday

By EDWARD LOCKSPEISER

LONDON

IT WAS a great moment in the career of a great man when Sir Thomas Beecham picked his way through the violin desks of the augmented Royal Philharmonic Orchestra at the Albert Hall to conduct a concert organized by the London *Daily Telegraph* in honor of his seventieth birthday. On such a red-letter day, once in a decade perhaps, the English concert audience, commonly believed to be reserved, but actually among the most demonstrative and enthusiastic in the world, will rise to its feet in a beautiful gesture of gratitude. Beecham is the most loved figure in the English musical world today—the most loved and the most feared. But on this occasion, the warm-hearted tribute to this "Churchill of music," as he has been called, was something more than homage or gratitude; it was recognition that Beecham, having battled with his four London Orchestras for over forty years, was now the symbol of triumph over a paralyzing heritage of complacency and apathy.

If a reminder was wanted that the battle must still go on, the youthful septuagenarian provided it when he declared, in one of those speeches that are at least the equal of his *lours de force* on the podium, that "for the next twenty or thirty years I intend to make myself the greatest nuisance in the country." Was he to enter musical politics? Yes, in a way; for he went on, in this provocative speech, to urge us to relieve the machinery of the English musical world from government or municipal endowment and to secure for the venerable Royal Philharmonic Society the voluntary support that would enable it to function as a free enterprise institution.

Composers who were represented at the memorable concert were Mozart, Delius, Strauss, Sibelius, Bax, and

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SIR THOMAS BEECHAM'S BIRTHDAY CONCERT

Sir Thomas Beecham takes a bow at the conclusion of his memorable seventieth birthday concert, sponsored by the London *Daily Telegraph* at Royal Albert Hall on May 2. He conducted the Royal Philharmonic, with which he first appeared in 1914, in works by Mozart, Delius, Richard Strauss, Bax, Sibelius, and Berlioz

Bing To Succeed Johnson As Metropolitan Manager

RUDOLF BING, artistic director of the Edinburgh Festival and general manager of the Glyndebourne Opera Company, has been appointed to succeed Edward Johnson in the managerial direction of the Metropolitan Opera, beginning on June 1, 1950. Mr. Johnson, who has been general manager since 1935, is retiring at his own request at the expiration of his present contract. The new appointment, announced on June 2, came as a complete surprise to the musical world.

Mr. Bing, a 47-year-old British subject, born in Vienna, has been given a contract for three years, according to Charles M. Spofford, president of the Metropolitan Opera Association, and

George A. Sloan, chairman of the board. He will join the company next season, and work together with Mr. Johnson, planning the following season, before the latter retires.

Mr. Bing's name was not prominent among those suggested to replace the retiring general manager when Mr. Johnson announced his decision some months ago. When he visited this country in March to discuss the possibility of bringing over the Glyndebourne Opera, Mr. Bing was interviewed by the board of directors, and the board voted unanimously to appoint him following a second unpublished visit to New York.

"Our board of directors believes," said Mr. Spofford, "that Mr. Bing combines an artistic background and experience of a high order with managerial and executive qualifications which well fit him for the exacting tasks involved in the management of the Metropolitan Opera." Mr. Sloan said that the appointment was "the first and most important action" toward forming a new Metropolitan management.

Although Mr. Bing's present contract with the Edinburgh Festival extends through 1951, he has been released from his commitments "with deep regret" by the chairman of the festival.

Very little has been known of Mr. Bing's activities in this country up to now. He received his early training in Vienna, studying music and art at the University. Although he originally had intended to be a singer, he decided instead to join a publishing company which also included a concert agency. Within a year he became a director of the agency and added an opera division which brought him into

(Continued on page 6)

Contemporary Music Festivals Are Held in Italy

By JOHN CAGE

MILAN, ITALY

NOTHING world-shaking took place at either the 23rd Festival of the International Society for Contemporary Music (Palermo-Taormina, April 22-30) or the First Congress for Dodecaphonic Music (Milan, May 4-7). The quantity of music was not great on either occasion, since in Sicily elaborate arrangements had been made to acquaint the visitors with Greek ruins and Norman-Saracenic architecture, while in Milan the twenty-odd composers who gathered there found talk about the twelve tones more engaging than the twelve tones themselves. High quality remained the unchallenged property of works known for some time to possess it (Schönberg's *Pierrot Lunaire* and Anton Webern's *Variations*). On each occasion, mediocrity reigned to such an extent that the simple entering of a concert hall became in itself a stupefying act. Many veterans were of the opinion that the fairly venerable ISCM should give up the ghost, while the First Dodecaphonic Congress very wisely voted itself out of existence on its fourth day. Comic relief was provided in Palermo by a book of program notes in four languages, translated so literally from the Italian, and with a result so hilariously funny, that all the foreigners were kept in good humor. And everyone was kept jumping, both in Milan and in Sicily, never knowing what music to expect or when; since programs were not only continually changed, but were in some cases cancelled, and in still others sprung up unannounced and at strange hours (midnight, for example).

Of the 44 works heard by this reporter, two used advanced sounds; ten were by established masters (Willem Pijper, Alfredo Casella, Charles Koechlin, Arnold Schönberg, Alban Berg, Anton von Webern, Ernest Krenek, Wallingford Riegger, and Luigi Dallapiccola); fourteen were *nuovo-dodecaphonique*; and seventeen were miscellaneous varieties of contemporary music, some more impressionistic than neo-classical, others vice versa, and one was not modern at all (Giuseppe Mule's Music for The Cyclops).

NEITHER of the two experimental works (both given at the ISCM Festival)—Bruno Maderna's Concerto for Two Pianos, and percussion ensemble and harps; and Yvette Grimaud's Three Pieces, for voice, Martenot waves and percussion—was performed correctly. Mr. Maderna, who conducted his concerto, stood with his back to the duo-pianists, and was of no assistance to a group of unrehearsed players who, not understanding their music, and lacking some of their instruments, wandered about trying to obtain information from each other as to where and when to play. The piece was long, noisy and unintegrated, and may help to account

(Continued on page 32)

Ravinia Festival To Continue Despite Burning of Pavilion

CHICAGO

THE fourteenth Ravinia Festival will proceed on schedule June 28, although the beautiful pavilion which has been the summer home of the Chicago Symphony since 1936 was burned to the ground on the night of May 14.

Percy B. Eckhart, chairman of the Ravinia Festival Association, announced May 24 that work on the erection of a new stand already had begun, and that no postponement would be necessary. Wreckage of the old wooden pavilion, built in 1904, has been removed, and a concrete successor is being erected on the same site.

Seating capacity will be approximately doubled, the new total of 2,800 to 2,900 seats comparing with a pre-fire total of only 1,400. The new stand

will not have a permanent roof in time for the 1949 season, but an open-sided tent will be spread over it to protect audiences from the elements.

There will be a temporary bandshell this summer, set back 35 feet from the location of the old stage and dressing-room building to accommodate the larger seating area. The new seats, Mr. Eckhart said, will be 36 inches from back to back, compared with a customary span of only 32 inches, and they will be 21 or 22 inches wide, instead of the traditional 20 inches. All seats will be angled slightly, in a gentle curve, so that every one faces the stage, and some excavating will be done to accentuate a bowl effect and improve visibility. There will be no center aisle in the new pavilion, as

(Continued on page 21)

Salzburg Festival Schedule Announced

Vienna Philharmonic and Other Groups to Participate; Five Operas to Be Given

SALZBURG, AUSTRIA.—The Vienna Philharmonic and the Vienna State Opera will participate in the Salzburg Festival from July 27 to Aug. 30. Nine concerts by the orchestra are scheduled, under Bruno Walter, Wilhelm Furtwängler, Edwin Fischer, George Szell, Herbert von Karajan, Josef Krips, and Hans Knappertsbusch. Soloists in these concerts will be Kathleen Ferrier, contralto, and Torsten Ralf, tenor, who will be heard in Mahler's *Das Lied von der Erde*; and Mr. Fischer, who will perform a Mozart and a Beethoven piano concerto. Beethoven's infrequently-heard *Egmont* Music, and Verdi's *Requiem*, given in collaboration with the Singverein der Gesellschaft der Musikfreunde, will also be included in the programs.

Berlioz's *The Childhood of Christ* will be given by the Cathedral Choir of Strassbourg in collaboration with the Mozarteum Orchestra, under Abbé Hoch. Two morning concerts and a series of four serenades by the Mozarteum Orchestra will be conducted by Bernhard Paumgartner, and will have Arthur Grumiaux, violinist, and Friedrich Wührer, pianist, as soloists.

Mozart's *La Clemenza di Tito*, and *The Magic Flute*; Strauss' *Der Rosenkavalier*; Gluck's *Orfeo ed Eurydice*; and Orff's *Antigone* will each receive four performances by the Vienna State Opera.

Beethoven's *Fidelio* will be given five performances. Mr. Furtwängler, Mr. Szell, Mr. Krips, and Ferenc Fricsay will be the conductors, and the casts will include Kirsten Flagstad, Irmgard Seefried, Hans Braun, Julius Patzak, Paul Schöffler, Jarmila Novotna, Hilde Güden, Dagmar Hermann, Helge Roswaenge, Hilde Boesch, Gertrude Grob-Prandl, Elizabeth Höngen, Sieglinde Wagner, Peter Klein, Walter Ludwig, Karl Schmitt-Walter, Wilma Lipp, Maria Cebotari, Jaro Prohaska, and Elisabeth Rutgers.

Five church music programs by the Salzburg Cathedral Choir and the Mozarteum Orchestra, conducted by Joseph Messner, will include Rossini's *Stabat Mater*; Mozart's *Krönungsmesse* and *Requiem*; Haydn's *The Creation*; D'Astorga's *Stabat Mater*; Bruckner's *Te Deum*; and Schubert's *Mass*.

A trio composed of Mr. Fischer, Enrico Mainardi, cellist, and Wolfgang Schneiderhan, violinist; the Pasquier Trio; the Schneiderhan Quartet; and the Vienna Octet will present four chamber music concerts. Paul Schilhawski, pianist, will be soloist in the world premiere of Egon Wellesz's *Octet*. Three plays, by Goethe and Hofmannsthal will be given several performances during the Festival.

Information may be obtained from the Austrian State Tourist Department, 50 West 10th Street, New York City.

Singer Reappointed

Vancouver Symphony Leader

VANCOUVER, B. C.—Jacques Singer has been reappointed musical director of the Vancouver Symphony for a three-year period, according to an announcement by A. E. Grauer, president of the Vancouver Symphony Society. Reappointment of Albert Steinberg as assistant conductor and concertmaster was announced at the same time. Although the orchestra operated under a deficit of more than \$37,000 last year, the directors have indicated that financial support from the city government, business firms, and public subscriptions has been assured.



MRS. MACDOWELL HONORED BY NATIONAL INSTITUTE
The recipient of the Institute's distinguished service award, the widow of the composer is seen with other award winners, José Ferrer, actor, (left) and Frederick Law Olmstead, landscape architect, at the presentation ceremonies

FOR her distinguished service to the arts, Mrs. Edward MacDowell, 92-year-old widow of the composer, was presented with the award of the National Institute of Arts and Letters, at the annual ceremony of the Institute and American Academy in the Academy Auditorium on the afternoon of May 27. Introducing Mrs. MacDowell, Padraic Colum, poet, cited her creative building of a shelter that gives freedom to artists. She responded briefly and modestly and was warmly applauded by the capacity audience.

Other musical figures who won honors were John Cage, Louis Mennini and Stefan Wolpe, composers, each of whom was presented with an Arts and Letters Grant of \$1,000. Igor Stravinsky was elected to the Institute membership.

Personalities in the fields of art and literature were also honored in the afternoon's ceremony, which was opened by an address by the president of the Academy, Paul Manship. Wil-

liam Rose Benét introduced the new Institute members and Archibald MacLeish performed a similar service for new Academy members. The grants for music were presented by Philip James; those for literature by Glenway Westcott; and those for art by Leon Kroll. Frederick Law Olmstead, landscape architect, received the Gold Medal for Architecture. Thomas Mann was given the Award of Merit Medal for Fiction, and Deems Taylor presented the Academy's Medal for Good Speech on the Stage to José Ferrer, actor.

E. M. Forster, distinguished British novelist, was brought to this country especially to deliver a talk on Art for Art's Sake. "Works of art are the only objects in the material universe that possess internal order," he stated, in confirming his belief in the validity of the topic. Order can be found only in esthetics and possibly in the divine order—certainly not in the social and political world, he said.

Rachmaninoff Fund Forced to Discontinue

The board of directors of the Rachmaninoff Fund, which was founded in memory of the pianist and composer, has voted to dissolve the organization. Reasons for abandoning the fund were given as lack of sufficient public support and inability to carry out the purposes, notably the providing of career opportunities for young pianists for which the organization was founded.

When started in 1943, the fund was to have international scope. Promising young pianists in Russia and in the United States were to have been discovered by means of regional and national contests, and national winners were to have toured each other's country.

No Russian contests were held, and there was only one national competition here. Regional juries failed to discover pianists who could meet the extraordinary standards until last year, when Seymour Lipkin won the award. In the past season, Mr. Lipkin has appeared as soloist with major orchestras as a portion of the award. At the same time, a special award of a Carnegie Hall recital was given to Gary Graffman.

According to a statement by Mrs. John T. Pratt, chairman of the board, the decision to dissolve the organization was made with great regret. "The work of the Rachmaninoff Fund, has been we feel, of material benefit not only to those who were declared winners in the Fund's competitions, but also to those who participated and received the counsel and criticism of the board of judges in shaping their professional careers."

NCAC Institutes Libel Suit Against Colliers

On May 31, National Concert and Artists Corporation instructed its attorneys, McAloon and Hirschberg, to institute a libel suit for a million dollars against the publishers of *Collier's Magazine* for an alleged libelous article appearing in the June 4, 1949 issue of the magazine.

In taking this action, O. O. Bottorff and Marks Levine, co-owners of National Concert and Artists Corporation, have issued the following statement:

"The article in question falsely presents operations in the concert management field, and these charges will not go unchallenged. Not only the concert management field as a whole but our company and we as individuals are held up to ridicule and public contempt. We are determined not to permit these false charges to go unanswered."

Mrs. Lytle Hull Receives Scroll for Work in Hospitals

Mrs. Lytle Hull, president of the Musicians Emergency Fund, was presented with an illuminated scroll expressing gratitude for the free musical instruction offered in hospitals in this area, at the organization's annual luncheon, on April 19. Tribute was also paid to Jean Tennyson, who has arranged concerts at government hospitals at her own expense. The presentation was made by Col. Edwin A. Leibman, chief of special services for the Veterans Administration. Speakers were Mack Harrell, Lawrence Tibbett, and Maggi McNellis.

Ten Concerts Listed For Goethe Festival

Mitropoulos to Conduct Aspen Series; Soloists Also Listed For Additional Recitals

CHICAGO.—Plans for the Goethe Music Festival, which will be held concurrently with the international Goethe Convocation in Aspen, Col., from June 27 to July 16, have been announced by Robert M. Hutchins, chairman of the Goethe Bicentennial Foundation.

The Minneapolis Symphony, conducted by Dimitri Mitropoulos, will present six concerts. Programs will consist of three types of music—compositions based directly on Goethe's work; music of equal stature to the man; and music contemporary to the poet or of a previous era and known to have inspired him. Among the guest artists will be Artur Schnabel, pianist; Vronsky and Babin, duopianists; Erica Morini and Nathan Milstein, violinists; Gregor Piatigorsky, cellist; Dorothy Maynor, soprano; Herta Glaz, contralto; Joseph Laderoute, tenor; and Mack Harrell, baritone.

On July 1, the program will consist of Wagner's *A Faust Overture*, Dukas' *The Sorcerer's Apprentice*, and Liszt's *A Faust Symphony*. In an all-Beethoven concert on July 2, Miss Morini will be soloist in the Violin Concerto, and the orchestra will offer the *Egmont Overture* and the *Eroica Symphony*. Miss Maynor will sing a group of songs by Bach, Handel, and Mozart in the program on July 3, which will also include Schumann's *Third Symphony*. Artur Schnabel will be soloist in Beethoven's *Fourth Piano Concerto* on July 4 and 8. Mr. Milstein and Mr. Piatigorsky will present Brahms' *Double Concerto* on July 6; Mr. Piatigorsky will present Haydn's *Cello Concerto* on July 10; Miss Glaz will offer songs by Beethoven and Thomas on July 11; and Mr. Milstein will be heard in Paganini's *Violin Concerto* on July 12. The programs of July 9 and 8 will be repetitions of those of July 1 and 4.

The festival will open with recitals by guest artists on June 27, 28 and 29, and recitals will again be presented on July 14, 15 and 16. Among the distinguished scholars from throughout the world who will take part in the program of lectures, symposiums, and round-table discussions during the period of the celebration will be Dr. Albert Schweitzer, José Ortega y Gasset, Thornton Wilder, Charles J. Burckhardt, Gerardus Van Der Leeuw, G. A. Borgese, Halvdan Koht, Ernst Robert Curtius, Arnold Bergstraesser, and Mr. Hutchins.

Scottish Orchestra Presents Copland Work

GLASGOW.—Appreciation of the contemporary American idiom is steadily growing in Scotland. During the first week of March, Aaron Copland's *Third Symphony* was played in Glasgow and Edinburgh by the Scottish Orchestra, conducted by Walter Susskind. Performances are scheduled for Bloch's *Symphonic Suite* and Gershwin's *Cuban Overture* and *Rhapsody in Blue*. Next season we may have works by Barber, Piston, and Carpenter. The Hallé Orchestra is scheduled to play Don Gillis' *Symphony for Fun*, during its visit to Scotland. Concert halls in Glasgow and Edinburgh were crowded when Eileen Joyce, pianist, presented all-Chopin programs in February. Her technique is fluent, her approach to Chopin romantic, and her technique matches her glamour. Miss Joyce has ideas about what colors go with what composers, and she devoted three gowns to Chopin—green for a ballade, blue for waltzes, and red for the "Funeral March" Sonata. LESLIE GREENLESS

A German Critic Views America

By H. H. STUCKENSCHMIDT

TO a European music critic, a trip to the New World is still about as adventurous an enterprise as a continental journey was to Charles Burney in the eighteenth century. The general European idea of the United States, and particularly of American music, is certainly no more confused or confusing than the country and its cultural aspect actually are; but it is decidedly different. Magazines and Hollywood motion pictures made us familiar with the skyline of Manhattan and the Golden Gate Bridge of San Francisco, with refrigerators and atomic research, with Metropolitan Opera premieres and picket lines, with shining automobiles and California drive-ins. But they failed to show us the essential things, those things that can only be understood through personal experience.

When the United States Military Government invited me on a sixty-day trip to observe American musical activities, I was thrilled to the heart. What an opportunity to hear those famous orchestras (most of which I knew only by records), to see the Metropolitan, to renew old friendships with American musicians and with countless people who had left Europe during the Apocalyptic years! Outlining the plans for my trip, I looked at a map of the United States. I felt suddenly helpless. How would it be possible to cover more than a small fraction of this huge continent, to visit all the cities that had developed musical activities during the last few decades? It became clear to me that the trip would have to be a compromise, that many important items would remain uncovered, and that I would behave unjustly to many people and institutions located too far from my projected route from coast to coast. But now that the whole dream is over, I feel a little relieved. I have seen and heard much more than many of my American-born friends had an opportunity to see or hear in many years. And my kind and hospitable friends and sponsors—above all Harrison Kerr, of the Military Government—took care that everything went on well-oiled wheels.

MY first steps in New York, where I spent a couple of weeks at the climax and the end of the season, were rather uneasy. This life of abundance and light and color looked fantastic to one newly arrived from blockaded Berlin. The concert and opera pages in the *Times* and *Herald Tribune* were confusing in their amazing lists of performances, exceeding in number even pre-Hitler Berlin and pre-war London. Although I was prepared by my regular reading of *MUSICAL AMERICA* to meet an enormous activity in the concert field, the actual experience was overwhelming.

I had good luck. During the first week in March I heard four of the leading American orchestras—the NBC Symphony, the New York Philharmonic-Symphony, the Philadelphia Orchestra, and the Boston Symphony. The conductors were Arturo Toscanini, Bruno Walter, Leopold Stokowski, Eugene Ormandy, and Serge Koussevitzky. Although the quality of the orchestras and of the performances was uneven, all gave the general impression of an outstanding technical perfection such as one could never find in Europe. The evenness of tone and pitch in both the Boston and Philadelphia orchestras was a miracle, and the wood and brass groups of all four orchestras played with a breathtaking virtuosity. As I gradually became used to this kind of perfection,

however, my reaction changed a little. I still admired the technical achievements and the high musicianship of the players, but sometimes I felt that musical performances may be too perfect. The virtuosity of these orchestras led the conductors to emphasize things that ought not to be emphasized; there is a danger, for example, in exaggerating speed just because an orchestra is capable of playing extraordinarily fast. Mr. Toscanini's reading of Haydn's Symphony No. 99, in E flat major, was marvellous; but it was followed by a performance of the Weber-Berlioz Invitation to the Dance that reminded me of a motion picture film shown at double speed. Of course, not a single note was missing, and several passages sounded fascinating; but I am convinced that Weber did not mean it to be interpreted this way, and that this rushing through the score probably comes from the ennui any conductor is likely to feel when he has played a work too often. Richard Strauss once told me that with increasing age his tempi had become constantly faster. This highly individual reaction can be dangerous to the art of performance.

I had always admired Leopold Stokowski for his unique feeling for sonority and tonal brilliance. The first part of the concert in which I heard him conduct the New York Philharmonic-Symphony was excellent in every respect. It was devoted wholly to contemporary works. But I was totally upset by his reading of Brahms' Third Symphony, after the intermission. To my mind, the conductor entirely missed the Brahms spirit, which is a spirit of chastity, of introverted Romanticism, and even of severity. What we heard was a brilliant and voluptuous mixture of sonorities I have never found in Brahms' score. The orchestration was changed, and the relation of the tempos revised. The tone-color itself seemed different merely for the sake of being different; the music sounded more like Respighi than Brahms. Considering the amount of labor Mr. Stokowski must have put into this queer reading of a great symphonic work, the effect was unbelievably repulsive. I am sure that his attitude toward it results mainly from a surfeit of orchestral perfection and, of course, from the Romantic nineteenth-century individualism of a conductor who thinks it more important to present his own conception than that of the composer.

I DO not think that Tchaikovsky's Fourth Symphony can be played better or understood better than it was by the Boston Symphony and Mr. Koussevitzky. Although this conductor also imposes his personality and his subjective emotion upon the players and the audience, in this particular case his wishes and feelings proved to be congruent with the spirit of the composer. The same was true—as far as I could judge after my first hearing of a new work—of Vaughan William's Sixth Symphony. I participated in many discussions about the comparative merits of the Boston and Philadelphia orchestras. Undoubtedly, the string group of Mr. Koussevitzky's orchestra is incomparable in smoothness and equality of tone. But, as a total entity, the Philadelphia orchestra seemed to me to be even superior. Its pitch is miraculously perfect, and, save for a terrible cut in the Adagio, Bruckner's Seventh Symphony received a splendid performance from Mr. Ormandy. Perhaps I am biased because this performance came closest of any I heard to the way we play symphonic music

in Germany. There are, of course, differences in taste and tradition; and American brass is nearer to French brass in texture than to German or Austrian. But in general, this Bruckner performance was quite in the line of the classic Viennese tradition. This same tradition was also preserved in Bruno Walter's austere and conservative Beethoven performances, of which I heard a sample in a Carnegie Hall program that included the Third Leonore Overture, the Violin Concerto (admirably played by Erica Morini), and the Eighth Symphony.

A younger conductor who impressed me very favorably was Erich Leinsdorf. I was able only to hear him rehearse Schumann and Wagner fragments with the Rochester Philharmonic, but what I heard was admirable in both tempo and dynamics. I even failed to notice certain changes in the orchestration of the Schumann Third Symphony, which Leinsdorf pointed out to me after the rehearsal—proof that his revisions were made in the spirit of the work.

Pierre Monteux, whom I had heard last summer in Amsterdam, when he conducted Ravel's *L'Heure Espagnole*, let me listen to his rehearsal of Beethoven's *Eroica* Symphony in San Francisco. Technically, the orchestra is not quite on the level of the great Eastern ensembles. But I found in their playing of Beethoven a musicianship and an emotional strength that I admired as much as I admired Mr. Monteux's modest and almost impersonal attitude toward the score.

THE standard of operatic performance in America I found amazingly uneven. There were achievements of expert workmanship and excellent style—such as Strauss' *Salome*, at the Metropolitan, and Menotti's *The Medium*, at the City Center. There were other things that I utterly disliked—Parsifal, at the Metropolitan, and Still's *Troubled Island*, at the City Center. Opera seems to be the greatest problem of the musical life of the United States, and there will be no solution unless the individual cities decide to support it. A season of sixteen weeks a year, like that of the Metropolitan, is not adequate to build a tradition. It is ridiculous that this huge country, with its immense financial resources and its abundance of gifted young singers, does not sustain even one opera house that plays the year round, while defeated Germany right now sustains more than eighty. There are state universities in the United States; why not state theatres? The period of the great Maecenases is over. Modern states do everything to inhibit the growth of private fortunes; why, then, do they not take over the responsibilities once carried by men of wealth? State subsidy for the theatre does not necessarily lead to a state controlled theatre. Both France and Germany have demonstrated in the past and again demonstrate that such a theatre can act independently—although, admittedly, within limitations imposed by the prejudices, popular and official, that also affect private artistic enterprises.

Compared to the present standard of opera performance in Germany, American productions are a little backward. I have a high regard for Herbert Graf's gifts as a regisseur, and I think that Leopold Sachse's *The Marriage of Figaro* and Gian-Carlo Menotti's production of *The Medium* are excellent pieces of work. But in this country the singer and the conductor are still in control, whereas in Germany and Austria there now exists what amounts to a regisseur's dictatorship—perhaps strongest in the activities of Fritz Oskar Schuh and



Ilse Rumpel
H. H. Stuckenschmidt, Berlin correspondent of "Musical America", who found much commendable and much to criticize in the state of American music today

his followers. Possibly the American system is sounder; but it obviously prevents the experimental enterprises that make certain German opera performances much more exciting. In this respect the American opera may learn from the Broadway theatre. Kurt Weill, one of the best of the many stage experts Europe has lost to the United States, has turned to Broadway as a better field of operation.

THE development of music in the universities and colleges I found to be one of the most promising aspects of American musical life. European universities offer no musical training outside the areas of the history of music and so-called musicology. Some of them, to be sure, have developed madrigal groups or collegia musica. But there are no courses in instrumental playing or singing, and no operatic enterprises. Many American schools employ excellent piano, string, wind, and voice teachers. Even Yale, generally considered one of the most conservative universities, has built up a well-rounded music department; Paul Hindemith told me of his students' performances of medieval and Renaissance music. A broad curriculum of this sort seems to me an excellent counterbalance to purely musicological training, and also an aid to deeper general understanding of music, notably of opera. If such men as Carl Ebert and Wolfgang Martin can study so difficult a work as Richard Strauss' *Ariadne auf Naxos* with students, as they have at the University of Southern California; if Otto Luening can perform small-scale operas every year at Columbia University, and if Herbert Popper can do the same at Stanford University; if Indiana University can give the world premiere of a new Kurt Weill opera (*Down in the Valley*), there is a prospect of operatic culture in this country. I also saw proof of intense work in the field of opera at the Curtis Institute and the Juilliard School of Music, in the classes of John Wolmut and Frederic Cohen.

Many colleges and universities have secured outstanding composers as teachers of theory and composition. This, too, is quite different from the European custom. Hindemith at Yale, Walter Piston at Harvard, Darius Milhaud at Mills College, Arnold Schönberg (until his retirement in 1946) at the University of California at Los Angeles, Roger Sessions at the University of California—all these composer-teachers are good ambassadors to the young generation from the realm of creative activity. The benefit may well be mutual, since the composer, like every artist, needs and profits from contact with youth.

A great many times I have been asked whether I have discovered an

(Continued on page 33)

Grant Park Concerts To Start on June 29

CHICAGO.—The fifteenth consecutive year of free, open-air concerts in the lakefront Grant Park bandshell will begin on June 29 and extend through Aug. 21. Concerts will be given, as in previous years, on Wednesday, Friday, Saturday and Sunday nights, most of them under the direction of Nicolai Malko, regular conductor of the Grant Park Symphony.

Guest conductors will be Alfredo Antonini, July 16 and 17; Erich Leinsdorf, July 20, 22, 23 and 24; Paul Breisach, July 27, 29, 30 and 31; Antal Dorati, Aug. 3, 5, 6 and 7; and Leo Kopp, Aug. 13 and 14.

Guest singers will include Camilla Williams, Frances Yeend, Marguerite Piazza, and Ann Ayars, sopranos; Margery Mayer and Winifred Heidt, contraltos; Rudolf Petrak, Jon Crain, Brian Sullivan, and Gabor Carelli, tenors; Louis Sudler, Martial Singher, and Lawrence Winters, baritone; and the University of Indiana Chorus.

Instrumental soloists will be Patricia Travers, Frances Magnes, and Fritz Siegel (the latter the concertmaster of the Grant Park Symphony), violinists; and Sigi Weissenberg and Jacob Lateiner, pianists.

Saturday will again be novelty night at the bandshell, with an all-Tchaikovsky program the first week, a Rodgers and Hammerstein night on July 16, a concert version of Madama Butterfly on July 23, and of La Traviata on July 30, Verdi's Requiem on Aug. 6, and The Gypsy Baron, in concert form, on Aug. 13.

Claude Kirchner will return for his third season as commentator.



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Rudolf Bing

New Opera Head

(Continued from page 3)

close contact with the Vienna State Opera.

In 1927, he went to Germany, where he spent six years working with municipal and state opera houses. He became director of the Darmstadt State Theatre and the Charlottenburg Opera in Berlin. In 1933, following Hitler's rise to power, he went to England, where he organized the first season of the Glyndebourne Opera for its founder, John Christie. He has served as general manager of that company since that time, except for the war years, when its activities ceased temporarily.

The Glyndebourne Opera and Festival were reopened in 1946, and the following year marked the opening of

the Edinburgh International Festival of Music and Drama, which was conceived and organized by Mr. Bing. The Festival, which is now in its third year, proved to be an international success from the start. Mr. Bing, who became a naturalized British subject in 1946, now resides in London with his wife.

Mr. Johnson called a meeting of the members of the company on June 1 on the stage of the opera house, and announced the news. In a public statement he declared that it was "time for younger and fresher minds to take hold" at the Metropolitan, and praised the appointment of Mr. Bing.

Vienna Plans New Music for Festival

Schedule Lists Eight Guest Conductors, Six Soloists and Four Chamber Groups

VIENNA.—The third International Music Festival, sponsored by the Wiener Konzerthausgesellschaft, will be held from June 15 to 30, and will include two choral concerts; five orchestral concerts; three recitals; five chamber music concerts; a ballet performance; an opera performance; and an evening of dance.

Conductors at the festival will include Karl Böhm, Ferenc Fricsay, Arthur Honegger, Erich Kleiber, Clemens Krauss, Franz Litschauer, Paul Sacher, and Reinhold Schmid. Soloists will be Marian Anderson, Arthur Grumiaux; Pierre Fournier, Arturo Michelangeli, Moura Lympany, and Wolfgang Schneiderhan. The Calvet Quartet, the Chamber Orchestra of the Wiener Konzerthausgesellschaft, the Schneiderhan Octet, and the Viennese Chamber Choir will also present programs.

Among the principal works to be performed are Arthur Honegger's Dance des Morts; Igor Stravinsky's Symphony des Psaumes; and Grossinquisitor, by Boris Blacher. Benjamin Britten's Beggar's Opera will be conducted by Mr. Krauss. Mr. Sacher will conduct ballet performances of Hindemith's The Four Temperaments, Malipiero's Pantea, Prokofiev's Peter and the Wolf, and Monteverdi's Il Combattimento—all choreographed by Rosalia Chladek.

In addition to works from the standard repertoire, the programs will include works by Hans Erich Apostel, Béla Bartók, Theodor Berger, Benjamin Britten, Aram Khachaturian, Johann Nepomuk David, S. C. Eckhardt-Gramatté, Paul Hindemith, Arthur Honegger, Armin Kaufmann, Egon Kornauth, Francesco Malipiero, Joseph Marx, Sergei Prokofiev, Karl Schiske, Igor Stravinsky, Alfred Uhl, Egon Wellesz, and Friedrich Wildgans.

ASCAP Re-elects Fred Ahlert President

Re-election of Fred E. Ahlert as president, and the election of other officers of the American Society of Composers, Authors, and Publishers, took place at the annual meeting of the group's board of directors. The new officers are Saul H. Bourne, vice-president; Otto A. Harbach, vice-president; George W. Meyer, secretary; Louis Bernstein, treasurer; Donald Gray, assistant secretary; and Frank H. Connor, assistant treasurer.

Bernstein Receives Boston Symphony Award

BOSTON.—The Boston Symphony's merit award for 1949 has been presented to Leonard Bernstein for his Second Symphony, The Age of Anxiety. The award, which carries with it a \$1,000 prize, was made by Serge Koussevitzky, conductor of the orchestra; A. Tillman Merritt, head of the music department at Harvard University; and Henry B. Cabot, president of the orchestra's board.

Kathryn Long Fund Establishes Opera Academy

A GRANT for the establishment of an opera academy, to be conducted in two six-week sessions this summer and fall, has been announced by the trustees of the Kathryn Turney Long Fund—Mrs. August Belmont, Charles M. Spofford, and Benjamin Strong. The program will include vocal and dramatic coaching, stage department, and language study.

Twelve singers have been selected to participate in the first session, from May 23 to July 2, and Max Rudolf, conductor and musical secretary of the Metropolitan Opera Association, has been appointed administrative head. A staff of six instructors, including stage and musical directors and a language coach, will offer individual as well as group training. The school will be located at 1425 Broadway, in the Metropolitan Opera Studio Building.

The program has been formulated over a period of years by the fund's trustees, in accordance with the terms of the will, "to foster and encourage the continuance, growth, and improvement of the performance in the United States of grand opera."

Cheltenham Festival Schedules New Work

Hallé Orchestra Will Present
Principal Programs in British
Contemporary Festival

LONDON.—The Hallé Orchestra, conducted by John Barbirolli, will present the principal programs at the fifth annual Festival of British Contemporary Music, to be held in Cheltenham from June 27 to July 10. On June 28, the program will include Alan Rawsthorne's Overture, Street Corner; Arnold Bax's symphonic poem, The Tale of the Pine Trees; Knew; the British premiere of Arthur Benjamin's Viola Concerto, with William Primrose as soloist; the British premiere of Mr. Barbirolli's arrangement of Handel's Viola Concerto, also performed by Mr. Primrose; and Schumann's Fourth Symphony.

The June 29 program will consist of the world premiere of Alec Rowley's An English Suite for Strings; the orchestral version of Vaughan Williams' Serenade to Music; the first public performance of Richard Arnell's Fourth Symphony; and Dvorak's Fourth Symphony. On June 30, the orchestra will present Sir John Blackwood McEwen's Overture, Grey Galloway; the premiere of Philip Sainton's Nadir; Holst's Scherzo; Phyllis Tate's Concerto for Saxophone and String Orchestra, with Michael Krein as soloist; and Brahms' Fourth Symphony. On July 1, the program will include Mai Dun, by John Ireland; a folk song fantasy, The Sheep under the Snow, by Richard Hall; the premiere of Gordon Jacob's Symphony Suite; and Elgar's First Symphony.

The English Opera Group will present three operas by Benjamin Britten—Albert Herring, Let's Make an Opera!, and The Rape of Lucretia. Chamber music concerts will be given by the Blech Quartet, the Sylvan Trio, and the Hurwitz Quartet. The Liverpool Philharmonic, conducted by Hugo Rignold, and the Boyd Neel Orchestra, conducted by Boyd Neel, are scheduled for one performance each.

Wagner Concert Reopens Bayreuth

BAYREUTH, BAVARIA.—The Bayreuth Festspielhaus, traditional home of the annual Richard Wagner festivals, was reopened on May 22 with a concert celebrating the 136th anniversary of the composer's birth. Hans Knappertsbusch conducted the program, which was attended by American military government officials and Wagner's two grandsons.

South American Seasons Open

By ENZO VALENTI FERRO

By LISA M. PEPPERCORN

BUENOS AIRES

THE Viennese conductor, Herbert von Karajan, inaugurated the 1949 Buenos Aires season, and was cordially received by an audience which had not shown much previous enthusiasm. The season will include performances by many outstanding artists, among them the pianists Gyorgy Sandor, Adrian Aeschbacher, Friedrich Gulda, Arturo Michelangeli, Marisa Regules, Emil Baume, Ivan Noc, Ornella Balestrieri, Jorge Bolet, Walter Gieseking, who was highly successful here last year, and Vronsky and Babin, duo-pianists.

Among the violinists are Isaac Stern, Szymon Goldberg, Henryk Szeryng, Henri Lewkowsky, Leo Petroni, Alberto Portonieri, Raul Emiliani, and Janine Andrade. Cellists include Edmund Kurtz, Jacques Ri-

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Russians Decline Ballet Theatre Offer

A LETTER from the Soviet Embassy in Washington to Blevins Davis, president of the Ballet Theatre Foundation, which was made public on June 1, appears to decline Mr. Davis' offer to present ballet in Russia at his own expense.

The letter thanks Mr. Davis for the offer, but goes on to say that it is unlikely that the tour could be arranged this year, due to the fact that theatrical programs for the coming season are usually worked out in advance. "Besides, as the Soviet audience is accustomed to seeing the ballet performance as a whole, the existence in the United States of the custom of staging only fragments of various ballets will appear to the Soviet spectators as rather unjust and unusual." A Ballet Theatre spokesman said that only four works in its repertoire could be termed excerpts.

RIO DE JANEIRO

THE Rio de Janeiro season has begun with unusual vitality in the activities of newly-founded organizations. One of these is the Teatro Experimental de Opera, a branch of the Teatro de Estudante do Brasil, whose other branch, the Semenario de Arte de Comedia, was successfully launched last year. At the head of this undertaking is Paschoal Carlos Magno, an idealistic young Brazilian diplomat, who after spending several years with this country's embassy in London, is now fighting for the recognition of talented young Brazilian artists both on the dramatic and lyric stage. His immediate goal is the production of drama, opera, and choral concerts, using well-trained but unknown Brazilian artists, and making these performances accessible to a large public at small cost. Tickets for the opera performances range from approximately fifty cents to \$2.

Of course, operas with all-Brazilian casts have been given here before, and are again scheduled this season by the Rio de Janeiro Municipality, but they have been irregular due to various handicaps—as, for instance, the difficulty of securing the Municipal Theatre, which is practically the only auditorium adequate for music.

MR. MAGNO not only obtained one of our smaller theatres for his venture but also financial backing of \$10,000 (U. S.) from the government and \$17,500 from the city. This, plus box office receipts, pays for the conductor, stage director, an orchestra of forty members of the Municipal Orchestra, and the scenery, which is partly the company's own and partly on loan from São Paulo. The soloists and chorus perform without fee, since they not only gain experience but also have an opportunity to make

(Continued on page 27)

Fiedler Begins Boston Pop Series

Britten's Piano Concerto Given First Local Performance by Bernhard Weiser

BOSTON.—Once more the Pop Concerts are with us, in all the easy informality and pleasure which have made them famous and unique for 67 years. The 68th season, which began at Symphony Hall, Tuesday evening, May 3, is also the twentieth season for Arthur Fiedler as conductor. In these two decades it has become a familiar statement that Mr. Fiedler has brought the Springtime concerts to a new high of popularity and box office success. But since it is the truth, the statement will bear repetition. It is rare to find an empty seat at the Pops nowadays. With the pressure from the general public, and the blocks of seats taken by various schools, colleges, and charitable enterprises, one generally has to buy tickets in advance.

For the opening night, the lower walls of Symphony Hall again had been washed over with cool, pastel green, and the green-and-gilt tables and chairs had replaced the rows of seats which give the auditorium its Fall and Winter aspect.

Continuing his policy of performing old musical favorites, together with highly selective items of new music and excerpts from the popular repertoire, Mr. Fiedler made up his initial program of Eric Coates' march, Princess Elizabeth, from The Three Elizabeths; Auber's Overture to The Bronze Horse; Benjamin's Red River Jig; the Bacchanale from Samson and Delilah; waltzes from Der Rosenkavalier; Lord Berners' waggish suite from The Triumph of Neptune; the Polovetzian Dances from Borodin's Prince Igor; and Farnon's Jumping Bean and Espana Cani, interspersed with encores.

During the third week, on May 17, Mr. Fiedler gave the first Boston performance of Benjamin Britten's First Piano Concerto. The soloist was Bernhard Weiser, a familiar keyboard figure at the Pops, who played with his usual competence and polish. The Concerto itself, falling into the divisions of Toccata, Waltz, Impromptu, and March, is unimportant, but at least it combines grotesquerie with sentiment, and it is diverting.

As is usual at this time of year, and the recital season has shrunk to the vanishing point, although for a few more weeks there will be some musical activity.

Elena Nikolaidi, contralto, made her local debut at Jordan Hall on May 8, and drew a very large audience for this time of the year. The recital was an unequalled success from every point of view. The merits of the lustrous voice, superb technique, and high musicianship, which New York discovered last December, were thoroughly in evidence here.

The program consisted of the arias, Divinites du Styx (Alceste), Bel raggio lusinghier (Semiramide) and the Sleep-Walking Scene from Verdi's Macbeth; and songs by Schubert, Wolf, Strauss, Hahn, Ravel and Falla.

In recent days the only other music has been of academic nature—concerts by the student chorus and band of the New England Conservatory, the Harvard Glee Club, and Radcliffe Choral Society. Now is the time, as the late William J. Henderson once said, for music critics to get out their golf clubs.

CYRUS DURGIN

Fellowship Fund Begun By League of Composers

The League of Composers has started a fund to finance a composer's fellowship that will enable the recipient to live and work for six months of a year, according to an announcement by Aaron Copland, president.



PARTICIPANTS IN THE NINETEENTH ANNUAL ROCHESTER FESTIVAL
(Left) A group of composers at the Eastman School event: William Brandt, Louis Mennini, Howard Hanson, director of the school; Peter Mennini, Weldon Hart and Louis Gordon. (Right) Alberta Phillips, Burrill Phillips, Norma Stolzenbach, librettist, and Alberto Bimboni, composer of the opera, In The Name of Culture, which was given its premiere at the festival



American Festival Held in Rochester

Nineteenth Annual Series Given at Eastman School—Many Premieres Brought Forward

ROCHESTER, N. Y.—The 75th American Composers' Concert by the Eastman-Rochester Symphony, with Howard Hanson conducting, opened the nineteenth annual Festival of American Music of the Eastman School of Music on May 5, in Kilbourn Hall. The first concert performance was given of Bernard Rogers' Incidental Music from The Warrior, a set of four excerpts from the one-act opera staged by the Metropolitan Opera on Jan. 11, 1947. Herbert Elwell's Pastoral for Voice and Orchestra, based on the Song of Solomon, was heard for the first time in Rochester. Marie Simmelink Kraft, the soprano soloist, gave a beautiful interpretation of the work by the Cleveland composer. José Echaniz played brilliantly in the solo part of Mr. Hanson's Piano Concerto in G major.

The following evening, May 6, was devoted to a program by the Eastman School Little Symphony, conducted by Frederick Fennell. Works heard for the first time in Rochester were Walter Piston's Divertimento; Carl Rugles' Portals, in the version for strings, and Angels, for brass instruments; and Charles Ives' Theatre Set. The concert also brought forward Mr. Rogers' Characters from Hans Christian Andersen, Samuel Barber's Capricorn Concerto, and Edgar Varese's Integrale.

A BALLET program drew a large audience to the Eastman Theater on May 7, to see the premieres of The Shooting of Dan McGrew, with music by Eugene Kurtz and choreography by Thelma Biracree; and Divertimento, with music by Bernard Wagenaar and choreography by Olive McCue. The music was played by the Eastman-Rochester Symphony, under Mr. Hanson's direction.

Two one-act operas were given in Kilbourn Hall on May 9, by students in the Eastman School opera department and the Eastman School Junior Symphony. Don't We All, with music by Burrill Phillips and a libretto by Alberta Phillips, tells a bright, amusing story of the quarrel of a young couple and the efforts of two friends to reconcile them. While the music has no tunes, it runs along in a natural sort of way. The second opera, In the Name of Culture, with music by Alberto Bimboni and text by Norma Stolzenbach, proved to be hilarious in the first half, in which it gave a satirical representation of a woman's club meeting. The second half, devoted chiefly to an argument between two



A scene from Burrill Phillips' new one-act opera, Don't We All, with libretto by Alberta Phillips, which was given its world premiere at the Rochester event

women, with the rest of the cast off the stage, is boring, and out of key with the first part. Both operas were well acted and sung, and were repeated the following evening. Mr. Bimboni and Ward Woodbury conducted on the first evening, and Evan Whallon and Mr. Woodbury on the second. Leonard Treash was stage director and producer; Carl Fuerstner, musical director; and Clarence J. Hall, scenic designer.

A chamber music concert in Kilbourn Hall on May 12, under the direction of John Celentano, violinist and member of the Eastman School faculty, involved the contributions of Luigi Silva, cellist; David Van Hoesen, bassoonist; Sandor Vas and Robert Robinson, pianists; and a string quartet whose members were Alfred Schneider, Paul Bainard, Richard Blum, and Gordon Epperson. William Brandt's String Quartet No. 3 was performed publicly for the first time. First Rochester performances were given of Henry Cowell's Hymn, Chorale, and Fuguing Tune for String Quartet; Donald Tweedy's Sonata, for cello and Piano; and Wayne Barlow's Prelude, Air, and Variation, for bassoon, piano, and string quartet.

The festival ended on May 12, with a Founder's Day program, in which Mr. Hanson conducted the Eastman School Senior Orchestra. Weldon Hart's John Jacob Niles Suite, an agreeable three-movement work in which a number of American folk tunes are subjected to appropriately simple treatment, was played for the first time anywhere. Louis Gordon's Overture for Orchestra and Peter Mennini's Symphony No. 3 received their first Rochester performances. George Hambrecht was flute soloist in Gardner Read's Threnody for Flute, Harp, and Strings. Louis Mennini's Arioso for Strings and Mr. Hanson's Lament for Beowulf, for chorus and orchestra, completed the evening's list.

At the beginning of the program, Mr. Hanson spoke in tribute to George Eastman, founder of the Eastman School of Music.

MARY ERTZ WILL

Tanglewood Announces Bach-Mozart Schedule

LENOX, MASS.—Serge Koussevitzky, music director of the Berkshire Festival at Tanglewood, has announced that he will conduct four concerts devoted to the music of Bach and Mozart in the intimate Theatre-Concert Hall, before the regular Shed concerts begin. The first all-Bach program will be given on July 16 by members of the Boston Symphony, and will include the Second and Fourth Brandenburg Concertos; the Concerto for Violin in E major, with Richard Burgin as soloist; and the Concerto for Two Violins in D minor, with Mr. Burgin and Ruth Posselt as soloists. The second all-Bach concert, on July 23, will include the Brandenburg Concerto No. 1; the Cantata No. 106, Gottes Zeit ist die allerbeste Zeit, with the chorus prepared by Hugh Ross; and the Piano Concerto in D minor, with Lukas Foss as soloist.

The first of two all-Mozart concerts, on July 17, will consist of Eine Kleine Nachtmusik; the Symphony in C major, K. 425; and the Violin Concerto in A major, K. 219, with Dorothea Powers as soloist. The other Mozart program will include the Symphony in A major, K. 201; the Konzertante Sinfonie for Violin and Viola, K. 364, with William Kroll and Joseph de Pasquale as soloists; and the Symphonies in D major, K. 297, and E-flat major, K. 543.

Subscriptions to the Shed series which will be given on Thursday evenings, Saturday evenings, and Sunday afternoons from July 28 to August 14, will also apply to the Bach-Mozart series.

Chavez Retirement Brings New Regime to Mexican Orchestra

By SOLOMON KAHAN
MEXICO, D. F.

THE resignation of Carlos Chávez as conductor of the Orquesta Sinfónica de México, which he founded 21 years ago, did not come entirely as a surprise. Five years ago, he submitted his resignation to the orchestra's board of trustees, giving as reason his desire to devote himself entirely to composition. On that occasion, however, the board succeeded in persuading him to continue as conductor.

Mr. Chávez's desire received a strong impetus from the consequences of his conflict with the musicians on the eve of the opening of the government-sponsored Opera de Bellas Artes last year. Although the matter was settled, an antagonism remained between the members of the orchestra and Mr. Chávez. Under the circumstances, Mr. Chávez again submitted his resignation, and was not dissuaded by the board.

The sensation which followed was not so much caused by the resignation, as by the entirely unprecedented step taken by the board. Rather than engage a new conductor, the board disbanded the orchestra and ceased its own activities. Mr. Chávez declared in the local press that the Mexican capital would be well enough served by the government-sponsored Orquesta Nacional del Conservatorio, which is under the leadership of José Pablo Moncayo, a former assistant conductor of the Orquesta Sinfónica de México.

Since then, the Orquesta Nacional del Conservatorio has presented a series of six pairs of concerts at the Palace of Fine Arts. Although the majority of its members are musicians of the extinct Sinfónica, it cannot in all fairness be said that this orchestra is comparable to that founded and trained by Mr. Chávez. Neither is young Mr. Moncayo a musician of Mr. Chávez's experience in the field of orchestral conducting.

Beethoven's Leonora Overture No. 3 and the Fourth Symphony; the local premiere of Honegger's Suite d'Orchestre; and Allegro Sinfónico, by the Mexican composer, Juan Leon Mariscal, were played at the first pair of concerts. The second program consisted of Satie's Gymnopédies; Stravinsky's Scènes de Ballet; Chávez's Toccata, for percussion instruments; Mr. Moncayo's own Sinfonietta; and Shostakovich's Sixth Symphony.

THE third pair was led by a guest conductor, the gifted pianist, Salvador Ochoa, who conducted Gluck's Iphigenie in Aulis during last year's Opera de Bellas Artes season. Sibelius' Second Symphony was the principal work on this program, which also included the first local reading of Schönberg's Verklärte Nacht, interpreted with great understanding for its poetic values; the Suite from Rameau's opera, Dardanus; and the world premiere of a charming Ballade, by the young and talented Mexican composer, Jiménez Maharak.

The assistant conductor of the orchestra, Luis Herrera de la Fuente, caused a stir with the high standard of his conducting technique and the maturity of his interpretations, in the fourth pair of concerts. His future looks bright, to judge from his treatment of a program which began with Corelli's Concerto Grosso, and had as its climax Mahler's First Symphony. He also gave splendid orchestral support to Mario Beauregard, the young Mexican pianist, who was

soloist in Haydn's Piano Concerto in D major.

Mr. Moncayo returned for the fifth program, which included Ravel's Piano Concerto, rarely heard here, with Raquel Mintz, a winner in the National Conservatory's recent piano contest, as soloist; The Feast of the Dwarfs, a representative work by the late Mexican composer, José Rolón; and works by Couperin and Tchaikovsky.

THE short season ended with a magnificent performance of Verdi's Requiem, conducted by Luis Sandi. Each of the soloists—Celia Gracia, soprano; Oralia Domínguez, contralto; José I. Sánchez, tenor; and Roberto Silva, bass—contributed fully to the general excellence of the performance, and the orchestra and the Coro del Conservatorio were well prepared for the occasion. There will be another season of six pairs of concerts by the orchestra.

The Sinfónica Mexicana, of which José Iturbi is musical advisor, is continuing its organizational activities before launching its second season. A board of trustees and a women's committee has been established, and a campaign has been inaugurated which aims to achieve a guarantee fund for at least fifteen pairs of concerts during the season. At the same time, negotiations are under way for a series of guest appearances with the orchestra by a well-known European conductor. Unconfirmed rumors identify him as Erich Kleiber.

Several new names appear on the roster of this year's Opera Nacional season, which opened on May 24: Gianni Poggi, tenor; Cesare Siepi, bass; Gioletta Simionato, mezzo-soprano; and Onelia Fineschi, soprano. Returning as old acquaintances will be Leonard Warren, Giuseppe di Stefano, and Enzo Mascherini. Renato Cellini has been re-engaged as principal conductor for the season, which will include two performances each of Rigoletto, A Masked Ball, Traviata, La Bohème, Faust, The Barber of Seville, Werther, Mignon, and La Favorita.

The Chopin Centenary is being observed throughout the country. Every possible means is being used to bring the significance of his music to the population of even the remotest corners of the country by way of radio broadcasts. The capital began the centenary observation with a concert by the University Symphony, under José Rocabrana, in which Angélica Morales performed both piano concertos. Mexico is also participating in the international piano and composition competitions which will take place in Warsaw, and will be attended by the director of the Conservatorio Nacional as Mexican representative.

The inauguration of the new building of the conservatory should be mentioned. President Miguel Alemán presided over the ceremony, and the head of the department of fine arts spoke on behalf of the government. The new structure, embodying latest architectural and acoustical techniques, can be favorably compared with the best buildings of its kind in the world.

Several recent concerts and recitals deserve mention. The Cuarteto de México, the distinguished local string ensemble, gave two excellent concerts to inaugurate a new chamber music hall, the Sala Chopin.

Ruggiero Ricci, violinist, gave a recital based on the standard repertoire and displayed more virtuosity than poetic feeling. Interesting from every aspect was the recital by the French cellist, Lucienne Radisse, who



Luis Sandi, Mexican composer, who conducted Verdi's Manzoni Requiem recently

was excellently accompanied by the Mexican pianist, Santos Carlos. Alejandro Vilalta, the Spanish pianist, was admirable in the Spanish portion of his program but less satisfactory in Beethoven's Sonata, Op. 31, No. 2. In works by Debussy and Liszt, the high artistic level of the evening was restored.

The Mexican guitarist, Gustavo Lopez, confirmed with his recent recital the impression that he is destined to become leader in this field as far as Mexico is concerned. Mario Ferrigno, a young Mexican pianist, proved that he is a trustworthy interpreter of Bach.

The recital of major interest in the vocal realm was that of the young Mexican singer, Consuelo Escobar, who sang the entire cycle, Magelone Romances, by Brahms, accompanied by Salvador Ochoa. Also of interest was the recital by the American contralto, Dorothy Plumer.

Outstanding among several orchestral concerts was the all-Beethoven program by the National University Orchestra, under the leadership of Fritz Schurman, regular conductor of the Hague Residentie Orchestra. Angélica Morales was soloist in the Fourth Piano Concerto, and the program was rounded out by the Leonora Overture No. 3, and the Fifth Symphony.

Three ballet companies offered series—Maria Alba, Antonio de Triana, and Alicia Alonso's Ballet Russe.

San Salvador Has Recitals and Ballet

SAN SALVADOR.—Recent musical events here have included the appearance of Ruggiero Ricci as soloist with the San Salvador Symphony, led by Humberto Pacas, in Paganini's First Violin Concerto. Mr. Ricci further demonstrated his virtuosity in unaccompanied works by Kreisler, Wieniawski, and Paganini, and the orchestra presented Mendelssohn's Italian Symphony. Manuel Gómez, Spanish organist now residing in Mexico, performed a number of his own compositions in an excellent recital, which also included works by Bach, Bonnet, Dubois, Franck, Widor, and Pierné.

Mario Binci, tenor of the New York City Opera Company, scored an immediate success with a recital of operatic arias and Italian songs. His vocal gifts are truly remarkable, and his unaffected stage presence made an excellent impression. Antonio de Raco, Argentine pianist, was heard at the Teatro Nacional in a program made up of works by Beethoven, Chopin, Villa-Lobos, and Falla, and Alicia Alonso and her ballet troupe presented a short season, with the San Salvador Symphony providing praiseworthy readings of the musical scores.

FRANCISCO DUENAS T.

Zabaleta Recitals Open Bogota Season

Harpist Plays Varied Works; Cartagena Festival Includes Ten Programs

BOGOTÁ, COLOMBIA.—Four excellent recitals by Nicanor Zabaleta, harpist, opened the 1949 Bogotá music season. His interesting and varied programs included such works as Beethoven's Variations on a Swiss Theme; Cherubini's Sonata in B Flat; Tournier's Sonatina; a sonata vasca by Madina; a sonatina by Gianneo; Méhul's Sonata in A Flat; and Bach's Concerto in C major.

An excellent impression was made by the twelve-year-old pianist, Verónica Mimosa, who presented a difficult program. During Holy Week, the Musical Center Chorus, conducted by Antonio Varela, offered a program of religious music largely by older composers. Other artists who appeared recently were Luis Carlos García, baritone, and Rafael Cabral, organist, who offered a program of Bach, Beethoven, Handel, and Franck; and María del Carmen Mariño, who presented a series of Spanish folk dances. The Radiodifusora Nacional sponsored an all-French program by the French pianist, Gilles Guibert.

The fifth annual music festival in Cartagena began, on March 25, with a recital by Gaspar Cassadó, cellist, who offered works by Beethoven, Boccherini, Tchaikovsky, and others. The second recital, also given by Mr. Cassadó, included Grieg's Sonata, Op. 36; Haydn's Sonata No. 3; Respighi's Adagio and Variations, and Spanish popular songs. Nikita Magaloff, pianist, was heard on the third program, offering works by Vivaldi, Beethoven, Prokofiev, Debussy, and Vianne.

The fourth program was given by the Orquesta Sinfónica Nacional under Gerhard Rothstein, with Mr. Magaloff soloist in Liszt's First Piano Concerto. Beethoven's Eroica Symphony and Smetana's The Moldau completed the program. Mr. Rothstein also conducted the sixth program, which included Schumann's First Symphony and Rimsky-Korsakoff's Capriccio Espagnol. Adolfo Mejía led the orchestra in the seventh program, which was made up exclusively of the conductor's own works.

Guillermo Espinosa conducted both the eighth program, with Jaime León soloist in Mozart's Piano Concerto, K. 491, and the tenth, with Jan Tomasow soloist in Tchaikovsky's Violin Concerto. The concerts also included works by Falla, Berlioz, Glinka, and Beethoven. A recital by Mr. Tomasow constituted the ninth program of the festival.

In Cali, twenty choirs participated at the meeting of the Congreso Eucarístico during the summer months. The programs of the numerous concerts included Gregorian Chants; Bach's St. Matthew Passion; Mozart's Exsultate, jubilate; Saint-Saëns' Rapsodie d'Auvergne, for piano and orchestra; and works by Haydn, Grieg, and Beethoven. Antonio María Valencia conducted the Cali Conservatory Orchestra, and soloists were Luis Carlos García, baritone; Rafael Cabral and Luis Eduardo Rangel, organists; and Luis Carlos Figueroa, pianist. Barranquilla's summer music festival included six orchestral concerts, sponsored by the city.

A society for the encouragement of Colombian composers and performers has been founded by the Movimiento Vértice in Bogotá. Among the many events scheduled in Bogotá are concerts by the conservatory's choir and orchestra; and the repetition of several programs of the Cartagena festival by the Orquesta Sinfónica Nacional. It is possible that an opera company may be founded.

MANUEL DREZNER T.



Baby-Kissing Critics

Upon reading Ernest Ansermet's contribution to our last Special Issue, Ernest Newman, the Abou Ben Adhem of British critics, devoted a column in the London *Sunday Times* to effervescent comments upon Mr. Ansermet's estimates of Schönberg and Stravinsky. Describing the Swiss conductor as one "whose general intellectual capacity has always been greatly in excess of what is required, strictly speaking, for the performance of music," he quotes fragments from Mr. Ansermet's article, and goes on to say, with an almost audible chortle:

"My readers will perhaps recall how often I have urged that most of the official propaganda in favour of Stravinsky and Schönberg has been a mere beating about the bush; it has laid too much stress on the 'how' of this music and too little on the 'what,' too much on the theory and too little on the results in practice; and the public, for its part, has stubbornly refused to accept the former as the parity of the latter."

Summing up Mr. Ansermet's charge that Schönberg, "in letting the dirty water out of the bathtub, has allowed the baby to go down the drain," Mr. Newman observes: "Which is precisely what many people have been saying all along; we have been treated to any amount of admirable methodology, any number of ingenious blueprints, but not enough acceptable twelve-tone music."

As for Stravinsky, you may remember, Mr. Ansermet felt that "by attaching an absolute value and almost metaphysical significance to his personal idiosyncracies Stravinsky has formulated an aesthetic that seems capable of leading many young musicians astray." To Mr. Newman this "appears only a more polite statement of the thesis I put forward in my recent review of the composer's *Poetics of Music*, that Stravinsky is the analogue of the fox in the fable who, not possessing a brush, decried these appendages in other animals as neither useful nor ornamental."

All of which puts Mr. Newman into a reminiscent and literary mood:

"My mind, stunned by this overdue disinflation of two reputations, goes back to the crazy period following the first world war in which certain journalists in each country

made an easy reputation as accoucheurs of masterpieces by their effusive welcome of anything problematic. The technique seems to have been modelled on that of the Honourable Samuel Slumkey in the Eatanswill election:

Suddenly the crowd set up a great cheering.

"He has come out," said little Mr. Perker, greatly excited.

Another cheer, much louder.

"He has shaken hands with the men," cried the little agent.

Another cheer, far more vehement.

"He has patted the babies on the head," said Mr. Perker, trembling with anxiety.

A roar of applause that rent the air.

"He has kissed one of 'em!" exclaimed the delighted little man.

A second roar.

"He has kissed another," gaped the excited manager.

A third roar.

"He's kissing 'em all!" screamed the enthusiastic little gentleman. And hailed by the deafening shouts of the multitude, the procession moved on.

"As we all know, this technique of promiscuous osculation, heroic if somewhat unsanitary, returned Mr. Slumkey at the head of the poll. In the case of the critics of the 1920s, too, it paid immediate dividends; but who can remember now the names of the most of the babies thus slobbered over?"

Punch And Cookies

The year's touring is over, and once again concert artists are exchanging anecdotes and reminiscences of their tours. Most of their recollections — at least when projected through the rose-colored lenses of time and distance — are happy ones. The audiences that hung from the chandeliers in Canton, Ohio, or Caribou, Maine; the concert committee chairmen who called each recital the best one of the year, and made every artist content (until next year's bookings began to materialize) by assuring him that he was the only one from the current series who absolutely must come back next season; the outpourings of genuine warmth and appreciation from thousands of listeners who were happy to hear some music well performed and personally presented.

But every touring artist has one special, and less happy, collection of memories, about which we think both the local sponsors and the national managements ought to do something. Ask any of them for an off-the-record account of the food that was served at after-the-concert parties, and you will be regaled at once with stories of torture and privation.

Most artists eat very little — often nothing at all—before appearing in a concert. Singers ordinarily find that a meal, or even a snack, gets in the way of proper and easy breathing and tone production. Many instrumentalists are too keyed up nervously to contemplate the idea of food with any pleasure until the evening's task is done.

To be confronted with punch and cookies, after two or three hours of exacting work on an empty

stomach, is both a disappointment and a digestive problem. Crabmeat salad, or a pictorial arrangement of avocado and grapefruit, is hardly more enticing. The menus of post-concert parties often appear to be planned either for their decorative effect or for their appeal to the palates of those who ate hearty dinners before the concert.

If everyone who plans to entertain an artist would find out what he likes to eat after he has played or sung a program, the millenium would be at hand. Perhaps the managers could prepare mimeographed sheets indicating the artists' predilections, and circulate them among concert committees.

From many conversations with artists, we are prepared to make three initial suggestions: Do not require a performer to engage in extensive conversation before you have fed him. When in doubt, serve something hearty, not something pretty. And never, never serve potato salad.

Fire and Passion

At a party in Dallas after the Metropolitan Opera performance of *Otello*, an earnest lady said to Ramon Vinay, who had sung the title role: "What a great experience it must be to bring such fire and passion to an audience of thousands! Tell me, Mr. Vinay, how you felt when you had finished that magnificent death scene this evening."

"Hungry," replied Mr. Vinay.

Melodious Bargaining

Not everyone agrees with our enthusiasm for Sir Thomas Beecham's new recording of *Faust*. If the reviewer who signs himself R. L. will permit us, we should like to pass on portions of his comment in the *Indianapolis Times*:

"... With all the technical skill of Sir Henry (sic), his orchestra and his Parisian tenors, baritones and basses, this is an exceptionally dull opera to listen to on records. One has to be an admirer of Gounod, a student of *Faust* legends or have an affinity for Mephistophelian music drama to put up with it all the way through.

"A libretto is furnished by RCA in English and this is well. The opera is in French, inasmuch as Gounod wrote it that way. It is notable for its interminable recitative, melodious bargaining all of it, but bargaining nevertheless..."

"There are, of course, all of the well known selections from *Faust*, relieving the more lugubrious re-



citative like water holes on a dry prairie. . . .

"Kermesse" is another listenable scene. Since the libretto doesn't explain it, and you don't see it, a Kermesse is a kind of country fair and fireman's picnic. Whenever it appears in European drama, something sinister is always going on behind the lighthearted gaiety.

"In this case, Mephistopheles is lurking behind the beer kegs, on the prowl for Marguerite. . . .

"It seems difficult to reduce wholly programmatic and narrative music to a single sensory perception, but RCA Victor has done it, and the job is impressive, if boring."

Sir Thomas Concurs

If R. L. needs vindication for his unorthodox views, Sir Thomas Beecham himself took a similar position in a transatlantic radio-telephone birthday conversation with New York reporters and RCA officials. According to Herbert Kupperberg, in the *Herald Tribune*, the conductor asked how his *Faust* recording had been received in the United States, and was told that it had been praised by the critics.

"It has?" he exclaimed. "That doesn't speak altogether well for the critical capacity of America."

Chabrier's *Marche Joyeuse*, another item in the anniversary list of Beecham's record releases, aroused his greatest enthusiasm.

"Ah, that's an uproarious piece. He wrote it when he was drunk, you know. That's when most composers ought to write, considering the anemic style of modern music. When I hear a piece of music I like to walk out of the room whistling it. It's a prejudice I share with cabmen, policemen, office boys, and bobby-soxers."

Nude in the Red Sea

In the first act of *La Bohème*, Marcello describes his painting as a representation of the Red Sea. The San Carlo company, in a novel reinterpretation of Biblical history, suggests an interesting reason why the men among the Children of Israel were so ready to take their chances with the waters of the Red Sea. The painting in its production shows a voluptuous, siren-like nude, sitting on a big rock.

Mephisto

St. Matthew Passion Revived At Bethlehem Bach Festival

By ROBERT SABIN

BETHLEHEM, PENNA.

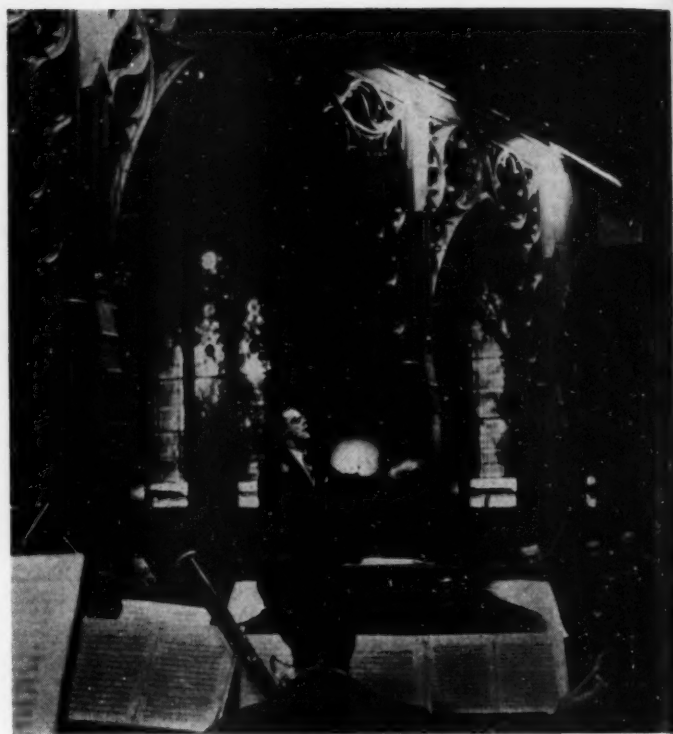
IT was a wise decision that the Bach Choir of Bethlehem should celebrate its fiftieth anniversary this year by singing the Passion According to St. Matthew, as well as the Mass in B Minor, on May 20 and 21, in Packer Memorial Chapel of Lehigh University. For the Passion is the only other choral work of Bach which rivals the Mass in majesty of proportions and expressive scope. It is something of a miracle that the same man could conceive and execute two compositions so utterly different in style and spirit, a fact which was brought home by the experience of hearing them on two successive days. So great was the demand for tickets that the festival was repeated the following weekend, on May 27 and 28.

The Bach Choir had not sung The Passion According to St. Matthew since 1935, three years before Ifor Jones became conductor of the organization. Since the Passion is perhaps even more difficult to perform than the Mass, especially in an acoustically faulty auditorium like Packer Chapel, it is small wonder that the singing was occasionally rough and unbalanced, and the interpretation lacking in integration. But Mr. Jones' conception of the music was so dramatically vivid, and the religious fervor of the singing was so unmistakable, that one could see how impressive the performance could become, once the choir had made itself at home in the Passion, as it is in the Mass, which it sings every year. Mr. Jones did not have the players of the Philadelphia Orchestra this year, since they were touring in England. He replaced them with musicians picked from various orchestras, who played

so expressively that it was obvious that he must have devoted considerable precious rehearsal time to them. E. Power Biggs was the organist and Mary H. Givens the pianist of the performance.

The soloists were Genevieve Rowe, soprano; Lilian Knowles, contralto; Joseph Victor Laderoute and David Lloyd, tenors; and Mack Harrell and Chester Watson, baritones. Only Mr. Harrell revealed the volume of voice, flexibility of technique and command of style to do complete justice to the solo music of the Passion. It was in the comparatively colorless and often labored singing of the solos by the others that the principal weakness of the performance lay. One can no more achieve a satisfactory interpretation of Bach's Passion According to St. Matthew with pale voices than one could of Wagner's Ring. For the Passion has an operatic intensity of dramatic detail. Every wisp of recitative is vital to the unfolding of the narrative. The choir made the outcries of the populace astonishingly realistic, gaining confidence in the second half of the performance; and it sang the opening and closing choruses nobly. Mr. Jones should repeat the Passion next season, or very soon, at least, for he has the makings of a memorable interpretation, once the various elements are strengthened and co-ordinated.

If the first day had its ups and downs, the second was on the heights. The choir has never sung the Mass in more inspired fashion, and the technical roughnesses of the first day disappeared, as if by magic. Especially noticeable was the improvement in the balance between the men's and women's voices. The tenors made all of their entrances impeccably and with good tone, and the baritones showed a flexibility and accuracy which deserve



Clem Kalischer

Ifor Jones conducting the Bach Festival Choir at the Packer Memorial Chapel

the term virtuosic. Mr. Jones has abandoned the rhythmic eccentricities at the opening of the Sanctus which used to disturb the flow of the opening page. His conception of the Mass as one great unit is now absolutely clear, and he has worked with his singers until they respond to his slightest wish. How he sustains the gigantic vocal ensemble with unimpaired vitality and surety of pitch throughout the two sessions of the performance is still a mystery, despite the familiarity of the choir with the music.

On the morning of May 21, E.

Power Biggs gave an organ recital in the Nativity Episcopal Church and Ralph Kirkpatrick followed it with a harpsichord recital in the adjoining Parish House. These recitals were also repeated the following week. Mr. Biggs played Bach's organ arrangement of Vivaldi's Concerto in D minor; the Trio Sonata No. 1, in E flat; three chorale preludes on melodies by Martin Luther, A Mighty Fortress Is Our God, Rejoice greatly, beloved Christians, and We all believe in one true God; and the Passacaglia and Fugue in C minor. He performed with an animation of temperament and a sense of color which surpassed anything he has hitherto achieved, to my knowledge. The organ of the Nativity Church is not an especially responsive instrument, but Mr. Biggs made it sound amazingly rich, without abusing the devices of registration.

After warming up in admirable style with a Fantasy and Fugue in A Minor by Bach, Mr. Kirkpatrick launched into Bach's Goldberg Variations. He seemed a bit nervous at the start, gaining rapidly in concentration and assurance, so that the florid variations near the close were brilliantly enunciated. Mr. Kirkpatrick did not seem to agree with those interpreters who find the Goldberg Variations as subjective and emotionally vital as the organ chorale preludes, but within the limitations of his more objective and dispassionate conception, he played them very convincingly.

Cincinnati Summer Opera Plans Revival

CINCINNATI.—The Cincinnati Summer Opera season, at the Zoo Gardens, will begin on June 26 with a revival of Andrea Chenier, by Umberto Giordano. Lawrence Tibbett, baritone, will sing the leading role of Charles Gerard, a leader of the French Revolution.

Five other operas scheduled for the season include Tristan and Isolde, Don Giovanni, Der Rosenkavalier, Salome, and either A Masked Ball or The Love of Three Kings. Twelve subscription performances will be given on Sundays and Tuesdays, from June 26 to Aug. 2. Helen Jepson, soprano, will appear in at least two performances, and other guest artists may include Kirsten Flagstad and Lauritz Melchior.

M. L.

Sir Thomas Beecham Honored in London

(Continued from page 3)

Berlioz. At one period or another of his career, Beecham has made himself the champion of each of them. The birthday festivities showed that he is their champion still. His dynamic, generous gestures, so deliberately unconventional, yet with so much of the actor in each calculated effect, drew magnificent playing from the four-year-old orchestra. An actor Beecham can certainly claim to be, as indeed is every artist in some degree, for the phenomenon of creation necessarily involves some capacity for identification. There have been times—and they have not been to his discredit—when the actor in Beecham has meant more to the public than the musician in him. He approaches music less in a spirit of humble enquiry or devotion than as if he were saying, "Le monde de la musique, c'est moi!" The public takes this actor of a musician to its heart, and is not betrayed; for not only is Beecham an actor who has never played to the gallery, but he is an actor of genius. Musical England, which secretly loves extravagance, and which is quick to seek out and develop the public figure in an artist, accepts Beecham as a law unto himself, and is inspired by his fiery intransigence.

Messages of congratulation from Richard Strauss and Jan Sibelius were included among the numerous tributes from eminent musicians abroad. Sibelius declared that the conductor's deep understanding of his work had been of great importance to him. From Lady Beecham, he received the twenty-four volumes of the

Encyclopaedia Britannica (of which he vowed to read every word), and from his friend, Sir Osbert Sitwell, an appreciation of his achievement, expressed in paradoxical terms that are worthy of record. "Beecham started life the son of a very rich man," Sir Osbert explained, "and has at times, through his work for the English musical world, been a poor one. Both conditions stood equally in his way: English people do not expect musical genius from the rich, nor expensive seasons from the poor." From which we may surmise that Beecham, who has in him something of Churchill and something of Mephistopheles, also has a strain of Don Quixote.

IT HAS been the tradition at Covent Garden about once every ten years to present, in May, a production of Wagner's Ring. There are to be two cycles this year. The first Rheingold has just been given, as I write, under Karl Rankl, with Set Svanholm as Loge, Hans Hotter as Wotan, and Edith Coates as Fricka. The singers were rewarded with good notices, but not much satisfaction was expressed with the production, described by one reviewer as "not more than painstakingly provincial."

The New London Opera Company, formerly housed at the Cambridge Theatre, and dormant over a period of two years, has now been resuscitated at what used to be called the London Opera House. This is the theatre built by Oscar Hammerstein in Kingsway, now known as the Stoll Theatre. Grand opera had not been

seen at 'Hammerstein's Folly' for nearly forty years, during which time it has been used for ice shows and variety. The season opened with a production of Verdi's Falstaff, under the direction of Clemens Krauss—not a very happy choice as it turned out, for the orchestral playing lacked that intense vivacity without which this opera—never in itself humorous—can be little more than tuneful. There was some good singing by some Italian newcomers, among them Elena Nicolai (not to be confused with Elena Nikolaidi) as Mistress Quickly, and by the young English tenor, John Lanigan, as Fenton. But it was Mariano Stabile, the Falstaff, who made the evening fully rewarding, by the rich characterization of his acting.

The six-week season will bring revivals of the company's earlier successes—Don Pasquale, The Barber of Seville, Tosca, and La Bohème.

London will thus have an interesting variety fare of both German and Italian operas this spring. The only French opera in prospect is Pelléas et Mélisande, to be given with a French cast at Covent Garden in June.

Looking farther ahead, plans for Covent Garden include a lavish production, on the occasion of the 1951 exhibition, of Berlioz's great cyclic opera Les Troyens, never heard in its entirety in London.

In the meantime we are anticipating the Elgar Festival at the Albert Hall, in the course of which Jascha Heifetz will return to England for the first time since the war, to play the Elgar Concerto; and the first visit to England of the Philadelphia Orchestra.



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RECITALS

Roberta Bryant, Soprano
Times Hall, May 8 (Debut)

Miss Bryant, made a promising debut in a program that included three Bach arias; Schumann's *Frauenliebe und Leben*; Pleurez! Pleurez mes yeux!, from Massenet's *Le Cid*; the first performance of Florence Price's *Your Leafy Voice*; and works by Hall Johnson, Deems Taylor, and her capable accompanist Marc D'Albert.

Miss Bryant disclosed an ample voice, which she colored well. She sang the Schumann cycle sensitively, and her interpretative gifts also showed to advantage in the contemporary items, and in the Negro-spiritual style pieces. But her vocal capacities were below the level of her interpretative powers. The Bach and Massenet works underlined such shortcomings as insufficient breath support and incomplete control of dynamic impulses. Her diction in English, German, and French was good, however, and her consistent accuracy of pitch was admirable.

A. B.

Bjoern Andreasson, Violinist
Piero Weiss, Pianist
Times Hall, May 9 (Debut)

A new sonata team—Bjoern Andreasson, violinist, and Piero Weiss, pianist—met with an encouraging welcome from an audience that almost completely filled Times Hall and numbered a quantity of well-known musicians. Mr. Andreasson, who was born in Germany of Swedish parents, studied with Adolf Busch and the late Bronislaw Huberman, and has lived in America these last nine years. So, too, has Mr. Weiss, a native of Trieste. Neither had yet been heard in New York. Their program indicated that

they had no mind to take things lightly. It started with Hindemith's *E flat Sonata*, Op. 11, after which Mr. Andreasson addressed himself to Bach's *E Major Partita* for violin alone. Then the two young men undertook Brahms' *G major Sonata* for violin and piano, Mozart's two-movement sonata in the same key (K. 301) and Schubert's *C major Fantasy*.

Their playing gave evidence of seriousness and good taste, but only intermittently of musical talents of more than average order. Mr. Weiss appears to be the more technically cultivated of the two, with the sounder instinct for style and the finer sensitivity for rhythms and phrasings. His treatment of the piano part of the Mozart sonata was more acute and individual than almost anything his partner accomplished during the evening. The latter's violin-playing was, on the whole, featureless, his pitch insecure and the tone he obtained of no particular beauty or warmth. Aside from an earnestness that did them credit, the young men have still to deepen emotionally and to mature in their musical conceptions before their performances acquire more than a tentative quality.

H. F. P.

Dessoff Choirs
Town Hall, May 11

It is doubtful if the admirable Dessoff Choirs has ever done anything finer than the program of Baroque music they offered on this occasion. It is no news, of course, the Paul Boepple is one of the most accomplished choral conductors of the time, and the results which at one time or another he has accomplished with the beautifully trained body of singers he directs place the organization among the choicest musical ornaments this city can boast. The present listener, who has repeatedly found the keenest artistic enjoyment in the work of this exceptional group, cannot recall when



Hugh Ross



Paul Boepple

it has accomplished such memorable results, both as to technical details of performance and the sheer grandeur of the compositions presented.

These last were masterpieces of the greatest nobility and most transfixing beauty; as fresh and vital, moreover, as the day they were written. They ranged from Palestrina's motet for six voices, *Assumpta est Maria*, to Bach's gorgeous motet for double chorus, *Der Geist hilft unsrer Schwachheit auf*. They included Orlando Lasso's profoundly moving *Lamentations of Jeremiah*; and also shorter but no less extraordinarily inspired creations, such as Hans Leo Hassler's five voice motet, *Ad Dominum cum tribulatione*; Jacob Handl's *Mirabile Mysterium*, Schein's *Die mit Tränen säen*; and Henry Purcell's anthem, *Lord, How Long Wilt Thou Be Angry?* The last three of these Mr. Boepple sensibly caused his choir to repeat. Actually, the motets of Hassler and Schein—so emotionally piercing in their use of descending chromatic parts—deserve a much more detailed analysis than is practical in this place. Manifestly, Bach learned much from these great predecessors of his.

The chorists sang throughout with altogether remarkable beauty and balance of tone, superb rhythm, and a quality of nuance ideally suited to music of this sort and free from the slightest taint of sophistication. Their intonation, moreover, was irreproachable. In short, this was a great evening of unaccompanied choral music.

H. F. P.

Collegiate Chorale
Hunter College, May 12

The Collegiate Chorale gave its spring concert under the guest leadership of Hugh Ross, who replaced Robert Shaw. Mr. Ross assembled a more or less interesting and diversified program that might have been expected to draw a larger audience than it did. The best music of the evening was the oldest. The evening opened with a sumptuous example of Baroque magnificence—Giovanni Gabrieli's *In Ecclesiis*, for double chorus, solo voices, trumpets, trombones, viola and organ continuo. This lordly creation, steeped, as it were, in the richest, most glowing colors of the Venetian Renaissance painters, was admirably sung by the Chorale. It would have made an even braver sound had the accompanying brass instruments been more expertly played. Mr. Ross wisely followed this grandiose work with three enchantingly lyrical choruses by Schubert—*La Pastorella*, *An die Sonne*, and the *Serenade*, *Zögernd leise*, which Schubert composed as a birthday greeting for a vocal pupil of his friends, the Fröhlich sisters.

The other offerings were of no such account. A motet for double chorus, *Werkleute sind wir*, by Karl Marx, a Munich composer (no relation of the political philosopher) reminded this listener of the sort of thing much in vogue in Germany in the years following World War I. A setting of texts by Rainer Maria Rilke, it is rich in mechanical counterpoint and poor in real musical substance. Even less inspiration animates Norman Dello Joio's *The Mystic Trumpeter*, which the composer wrote for the Collegiate Chorale, and which was done by that organization in 1945.

Three Chorals, by Paul Creston,

and a quantity of Spanish folksongs, variously treated by Juan Castro, Camargo Guarnieri, Carlos Chávez, and Aaron Copland, proved to be considerably less rewarding than some early American and so-called Temperance Songs by William Billings, Daniel Reed and William F. Sherwin, the last of which had a rather delightful Gilbert-and-Sullivan flavor. William Jonson, at the piano, supplied such accompaniments as were required in the course of the evening.

H. F. P.

The First Piano Quartet
Carnegie Hall, May 14 (Debut)

The First Piano Quartet (Edward Edson, Adam Garner, Frank Mittler, and Vladimir Padwa), well known from radio broadcasts and recordings, gave its first downtown New York recital in a program numbering sixteen items by fourteen composers from Bach to Prokofiev. A huge audience responded enthusiastically to the brilliant playing of four-piano arrangements of works selected from the violin, piano, song, opera, and symphony repertoires. The pianists performed the pieces with technical skill and a good deal of color. Most effective were works like Ravel's *Bolero* and the *Liebestod*, from Wagner's *Tristan und Isolde*, where they achieved interesting approximations of instrumental shades. But items like Chopin's *Etude* in E major and *Waltz* in E minor added six unnecessary hands busying themselves with embellishments of dubious taste. The other composers represented on the program were Paganini, Haydn, Schubert, Gounod-Liszt, Lecuona, Debussy, Milhaud, Paderewski, and Sarasate.

A. B.

Interracial Chorus
Town Hall, May 15, 5:30

Under the direction of Harold Aks, the Interracial Chorus, which was organized six years ago and now has more than a hundred members, offered a fresh and usually stimulating program. Schubert's *Mass* in G major was the major work in a list that also included four psalms, in settings by Heinrich Schütz; three early American pieces, by Read, Billings, and Shumway; three rounds by Beethoven; and the first performance of Richard Winslow's *Mr. Bluebrook Considers It All*. Harlan Laufman played Wallingford Riegger's *Easter Passacaglia* on the Town Hall organ; and an orchestra conducted by David Katz played Handel's *Concerto Grosso* No. 12. The soloists in the Schubert mass were Naomi Moore, soprano; Adele Knapp, soprano; David Connors, tenor; and George Byrd, bass.

Mr. Bluebrook Considers It All is a setting of a parody on T. S. Eliot's *The Love Song of J. Alfred Prufrock*. Since it is difficult to satirize a poem that has come to seem almost a parody of itself, the puerile and pointless text seemed hardly worth even so arid an harmonic investiture. The chorus sang the Winslow piece, as it sang all its assignments, securely and with good tone. Mr. Aks gave no attention to extra-musical choral effects, and bent his energies toward a straightforward presentation of the compositions he had chosen.

J. H., Jr.

Final ISCM Concert
Museum of Modern Art, May 17

In the season's final concert of the United States Chapter of the International Society for Contemporary Music, Arnold Schönberg's *Fourth String Quartet* and Claus Adam's *String Quartet* (receiving its first performance) were presented by the Juilliard Quartet, as originally scheduled. The sudden illness of Mack Harrell, baritone, made impossible the planned New York premiere of the original version of Schönberg's *Ode*

(Continued on page 18)

Juilliard School of Music

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JULY 5 to AUGUST 12, 1949

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Contemporary Music In Ditson Festival

THE fifth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund of Columbia University, took place on the university campus from May 9 to 15. Ernst Bacon's opera, *A Drumlín Legend*, which was the first item of the festival schedule, was reviewed in *MUSICAL AMERICA* last month. Four concerts constituted the balance of the week's program—a concert of Jewish liturgical music, presented in St. Paul's Chapel on May 12; a concert of chamber orchestra music; a mixed program of instrumental and vocal works; and a final concert by the Columbia Broadcasting System Orchestra, conducted by Thor Johnson, and broadcast over CBS.

As in previous years, the festival involved various awards and citations. Mr. Johnson was invited to conduct the closing concert by virtue of his selection as the 1949 recipient of the Alice M. Ditson award to an American conductor for distinguished service to American music. Commissioned works by Mr. Bacon, Randall Thompson, and Paul Hindemith received their first performances. The program book also contained the announcement of two commissions, both for chamber operas, to Henry Cowell and Paul Nordoff.

In order not to let the annual event become static and repetitious, the festival committee seeks to vary its program-building formula from year to year, in order to investigate as many areas of American composition as possible. The principal new departures this year were the inclusion of an evening of synagogue music; an emphasis upon the retrospect of American music through the performance of works by such older-generation composers as Charles Ives, Edgar Varese, Carl Ruggles, Colin McPhee, and Daniel Gregory Mason; and the admission for the first time of such distinguished naturalized Americans as Igor Stravinsky and Paul Hindemith.

Jewish Liturgical Music, May 12

The concert of Jewish liturgical music, on May 12, was devoted to works by four composers. All except Ernest Bloch's *And Thou Shalt Love* (an extract from his *Sacred Service*), were commissioned by the Park Avenue Synagogue; and each had previously been performed there. The performers at Columbia were Cantor David J. Puterman; the Park Avenue Synagogue Choir, Max Helfman, conductor; and Isidor Geller, organist. The performances were uniformly expressive, and the vocal and organ elements were nicely balanced.

Barring David Diamond's *Longing for Jerusalem*, on a poem by Judah Halevi, the Hebrew and English texts employed were either Biblical or devotional in nature. In general, the musical settings did not seem to draw upon traditional Jewish chant, though several of the works succeeded in capturing a religious feeling in latter-day terms. Among these were Frederick Jacobi's *Ahavah Olom*, Isadore Freed's *May the Words*, and the Bloch excerpt. From a more strictly musical point of view, Leonard Bernstein's *Hashkivenu*, Douglas Moore's *Vayechulu*, and Roy Harris' *Israel* were the most impressive. The remainder of the program contained Darius Milhaud's *Borechu*, Morton Gould's *Hama-Ariv Arovim*, Jacques de Menasse's *Lecho Dodi*, Kurt Weill's *Kiddush*, Henry Brant's *Credo for Peace*, and William Grant Still's *The Voice of the Lord*. A. B.

Retrospective Program, May 13

After a relatively up-to-date beginning with David Diamond's *Concerto for Chamber Orchestra*, the second

concert program of the Columbia festival, played by a chamber group conducted by Frederick Fennell, turned back to the 1920s, and stayed there for the rest of the evening. Four works representing the *avant-garde* of two decades and more ago—by Colin McPhee, Charles Ives, Carl Ruggles, and Edward Varese—were played before the intermission. When the audience—or those members of it who were possessed of sufficient fortitude—returned to their seats after the intermission, the pieces by Ives, Ruggles, and Varese were repeated.

To the exhumation of so large a quantity of music that had been largely ignored even when it was new, the reaction of the audience was two-sided. Certainly most listeners were either interested or piqued, rather than enchanted. But whatever the reaction it aroused, this music could not be passed off as inconsequential or valueless; for much of it still manifested a daring and an infectious spontaneity that are too often absent from the more cautiously devised scores of most of today's composers.

Since Mr. Varese's *Integrales*, written in 1925, for wind and percussion instruments, was the noisiest affair of the evening, it may as well be disposed of first. To those who were familiar with the composer's essay in percussion effects entitled *Ionization*, this longer and more elaborate piece held little novelty. It is a study in reiterations, shocks, tensions, and releases, full of surprise value at first, but soon becoming monotonous for want of adequate intellectual or psychological development. The addition of woodwind and brass instruments to the percussion family Mr. Varese used in *Ionization* created some confusion of purpose, because frequent suggestions of melody—usually quickly aborted—aroused associations with the lyric side of music which seemed to have no usefulness in this carnival of banging, rattling, crashing, ripping, blasting, and squealing.

I am afraid that *Integrales* is not destined for permanent revival. Like so many other examples of iconoclastic experimentation, its surface features are more entertaining than its musical substance. Now that it is no longer new, it must perish, for it lacks the intellectual qualities that give durability to works of art. From our latter-day perspective, it contributes nothing essential to our knowledge of sonorous effects that had not already been exploited more cogently in Stravinsky's *Le Sacre du Printemps*.

For once, a short piece by Charles Ives seemed to me to merit at least some of the praise that is heaped indiscriminately upon the celebrated septuagenarian dilettante these days. It was the third of an otherwise perplexing suite of three programmatic bits called *Theatre Set*. Entitled *In the Night*, it sets up an extraordinarily mysterious and evocative blur of sound, which is saved from the customary Ives inchoateness by a pedal-point bass that somehow anchors the impressionistic music and keeps it from disappearing in a vapor. The two earlier movements—*In the Cage*, and *In the Inn*—were said by the program to evoke the playing of an old-time, small-town theatre orchestra. I could not see that they did, or that they held together as musical structures, despite fanciful moments of some charm.

Carl Ruggles' *Portals*, perhaps the best piece of the evening, was written for strings (in 1926) in a manner inescapably reminiscent of Schönberg's *Verklärte Nacht*, though with decidedly more dissonant counterpoint, and decidedly less imagination in the matter of finding varied enough textures to keep the string tone from sounding monotonous. In its best



Drawing by B. F. Dolbin

Thor Johnson, conductor of the Cincinnati Symphony, and winner of the 1949 Alice M. Ditson award to an American conductor for distinguished service to American music, rehearses the CBS Symphony for a Columbia University Festival concert

passages, *Portals* displayed a fresh and passionate lyricism, and in sum total it created a pleasantly elegiac mood.

Colin McPhee's *Concerto for Piano and Wind Octet*, in which the solo part was brilliantly played by Gregory Tucker, was what we used to call "eclectic," before that adjective died of overwork. Since it consists of unamalgamated lumps of material of the most diverse sorts, there is not much point in describing it, beyond remarking upon the excessive dependence of the middle movement, a chorale, upon Stravinsky's procedures in *The Story of the Soldier and the Symphonies of Wind Instruments*. Seeking an epigrammatic description of the work that might match its own level, I decided that its style could be called early league-of-composers.

Only David Diamond's *Concerto for Chamber Orchestra*, in Two Parts, a nine-year-old work, remains to be discussed. It is a confined little piece with two moods, energetic and placid, presented in two movements whose psychological content is arranged mirror wise—energetic-placid; placid-energetic. Though its workmanship is clean, the concerto serves primarily to show how much Mr. Diamond has enriched his musical thought in his more recent compositions. C. S.

Stravinsky Mass, May 14

Though the third festival concert contained by far the best single piece heard all week—Stravinsky's *Mass*—and was not without interest at other points, it can be passed over briefly, for all the music in the program, except Louis Mennini's *Canzona for Chamber Orchestra*, has been heard before in New York, and reviewed in these pages in the course of the past few months. The concert was given in collaboration with the American Academy and the National Institute of Arts and Letters, and all the music presented had been written by composers who, in one way or another, were beneficiaries of the Institute. Mr. Stravinsky was elected a member of the institute last month; Stefan Wolpe (represented by *Six Palestinian Songs*), John Cage (represented by four sonatas from the large set called *Sonatas and Interludes*), and Mr. Mennini (whose *Arioso for Strings* was played, in addition to the new *Canzona*), are all recipients of 1949 "arts and letters" grants from the institute.

The program required a wide variety of participants. The Stravinsky *Mass*—even more deeply impressive than at its first performance, though the singing at Columbia was markedly inferior—was conducted by Robert Craft, and sung by the Princeton University Choir (Carl Weinrich, director), and the Bryn Mawr Chorus (Robert Goodale, director). The use of women's voices instead of the boys' voices preferred by the composer, and used when he conducted the *Town Hall* premiere, robbed the treble and alto parts of the naive, biting sound produced by the voices of pre-adolescent boys, and removed some of the objective austerity that is an important feature of the character of the music.

Mr. Craft also conducted the two Mennini works, both conventional in procedures and arid in materials. Maro Ajemian, who seems to be the official proponent of Mr. Cage's music for the "prepared piano"—and rightly so, for she plays with understanding and musical distinction—set forth the Cage sonatas, which emerged in a mere whisper in the dull acoustics of McMillin Academic Theater. Arline Carmen, mezzo-soprano, sang Mr. Wolpe's vigorous and highly original set of *Six Palestinian Songs* with absorption and communicativeness, albeit with poor diction (at least in the three that were sung in English; as to her Hebrew, I have no comment) and a tone production that sounded more artificial than in her City Center performance as *Lola*, in *Cavalleria Rusticana*. Irma Wolpe accompanied Miss Carmen. The program, so a note informed us was arranged by Virgil Thomson. C. S.

Johnson Leads Final Program, May 15

The final festival concert, in McMillin Theater on the afternoon of May 15, was played, as in past years, by the CBS Symphony, conducted by the recipient of the current Alice M. Ditson award to an American conductor for distinguished services to American music. The award winner this year, announced only a few days before the event, was Thor Johnson, conductor of the Cincinnati Symphony. "In his new post," the citation read, "he continues to display the vigorous social and musical awareness that have typified his career and have helped establish him as one of the prominent figures in the musical life of America."

Of the four works in the program, two had been commissioned by the Alice M. Ditson fund, and were played for the first time on this occasion. Randall Thompson's *Symphony No. 3*, in A minor, commissioned in 1943-44, made its belated appearance; and Paul Hindemith, apparently swifter to answer the fund's invitation, contributed a *Concerto for Flute, Oboe, Clarinet, Bassoon, Harp, and Orchestra* in response to a commission given in 1947-48. (In this connection, it should be noted that Ernst Bacon's "music-play," *A Drumlín Legend*, was also a commissioned work; and that chamber operas by Henry Cowell and Paul Nordoff are listed as future products of the largesse of the Ditson Fund). In addition to the two brand new symphonic works, the program also contained Bernard Rogers' *Symphony No. 4*, presented for the first time in New York; and *Chanticleer*, A Festival Overture, by Daniel Gregory Mason, MacDowell Professor Emeritus of Columbia University, whose 75th birthday was honored by the performance of his most popular and successful orchestral composition.

To those of us who have found much to admire in Randall Thompson's earlier works, the Third Sym-

(Continued on page 24)

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point out a few of his unfounded allegations and misstatements of fact.

"Distinguished musicians are used as teasers for block bookings and are offered at 'special introductory rates' to communities which often end up listening to second raters from the bureau's stable."

Neither Community Concert Service nor Civic Concert Service, the targets of Mr. Frank's fire, engages in block-booking, which is a method of strong-arm selling in which the salesman says to the buyer, "You take the attractions I want you to have, or you get none at all." Every Community or Civic program committee, in planning its series of, say, four or five concerts, has access, as far as its funds permit, to no less than one-third of the entire Columbia or NCAC artists' list. Only the geographical unavailability of artists and ensembles at any specified time imposes a restriction upon a free choice from the entire list. Furthermore, roughly one-fifth of the Community and Civic dates are filled by attractions that are not managed by Columbia (for Community) or NCAC (for Civic).

No "special introductory rates" are offered to organized-audience program committees. By regulation of the performers' union, the American Guild of Musical Artists, a uniform fee is charged for each artist.

And who are the "distinguished musicians" and who the "second raters?" Left undefined, these terms appear to be mere incitements to indignation, for they are meaningless when they are not specific. Is every \$2,500 musician "distinguished," and every \$300 beginner "second rate"? Perish the thought, whichever way you look at it.

"Promising youngsters are often either submerged or suppressed."

Who are they? Some facts and instances, please. And how about looking at another side of the story—the encouragement given to many young artists, whose study, initial promotion, and even basic living costs have been financed by NCAC and Columbia for as long as two or three years before commissions began to come in from their first paying dates?

The concert business is a long-range enterprise, whose continuation depends upon the constant development of new talent. Any management that sought to submerge a Byron Janis or a Jacob Lateiner would be cutting off its own nose to spite its face.

Artists who earn less than \$750 an engagement "starve gracefully after paying commissions, traveling expenses, and promotion costs."

How gracefully can you starve? The lowest-priced artists on the Columbia and NCAC lists earned net incomes, after deducting all professional costs, of from \$7,000 to \$10,000. Many of those in their second year of touring ended the season \$12,000 to \$18,000 in the clear. None of them starved. Ask the artists themselves.

NCAC is Columbia's "chief rival—though the word rival is greeted with sardonic horse-laughs by insiders, who wonder out loud whether the big boys have a tacit agreement on territorial rights."

Any sardonic horse-laughs that may be audible come from decided outsiders. Insiders have no cause to "wonder out loud," for they know from daily experience how keen, and at times bitter, the competition is between Columbia and NCAC. There are no commitments about the allocation of territory, no "tacit agreements" except to adopt and follow accepted business practices, and very little first-hand communication between representatives of the two corporations.

"Another common complaint involves the trade practice of charging local concert sponsors a great deal more than the performer is guaranteed by the bureau. An obscure tenor whose contract calls for \$200 a date may be sold for \$500, a \$2,500 star will be marked up to \$3,250."

The uniform AGMA contract between the managements and their artists makes such "markups" impossible. The artist who receives \$500 for each "straight" date (locally managed booking, outside Community or Civic series) is regularly sold to Community or Civic groups for the same price. For his appearances on organized-audience series, however, the artist agrees to a reduction in his fee, uniformly administered and exactly stipulated in advance. The "differential" between the sum paid by the committee (which is identical with the artist's standard fee on the open market) and the smaller sum the artist receives goes to pay the operating and organizational expenses of Community or Civic, and is the sole source of their income. Since his bookings in the organized-audience series increase his total income enormously, the artist can readily afford to carry his share of the running cost of the enterprise that makes his additional dates possible. Moreover, the difference between his earnings in "straight" and in Community or Civic bookings is less than it seems, for various costs charged against him in independent bookings are absorbed in the Community or Civic differential.

"Pete" (a hypothetical young pianist) "is offered a three-year contract at \$200 a performance . . . Six months later . . . his \$200 fee has undergone violent shrinkages. First there is the bureau's \$40 commission. . . . Hotel and food run \$25 a day, whether or not he plays." The rock-bottom price offered by Columbia is \$250; often the beginning fee is \$300. The commission is about \$30, not \$40; newcomers are booked almost exclusively in Community and Civic dates, for which the AGMA-approved commission is fifteen per cent. Pete has expensive tastes; Columbia and NCAC salesmen are allotted \$8 a day for board and room, not \$25.

"Helen Traubel quit the bureau—in disgust—three years ago."

Miss Traubel's contract with Columbia expired only at the end of the current season. At the end of her 1948-1949 Metropolitan Opera season, she made a spring concert tour—eighteen engagements—which had been negotiated and booked by Lawrence Evans and Weinhold Division of Columbia Artists Management. This tour, which ended on May 6, 1949, included three Community Concert dates.

"Mark Levine and Sol Hurok are the head men at NCAC."

Mr. Levine, whose first name is Marks, is president, and O. O. Bottorff is chairman of the board. Mr. Hurok employs NCAC to book his artists, but has no connection with the corporation.

"Classical music was withering on the vine in 1930. . . ."

No more than all other luxury businesses.

" . . . when Arthur Judson and Ward French were seized with the bright idea of selling concerts to groups of subscribers pledged to guarantee the artists' fees."

Mr. French had been seized with the idea nine years earlier. Mr. Judson had no hand in the founding of the organized-audience plan.

"NCAC quickly copied the dodge and set up Civic Concerts as the outlet for its talent."

Civic is older than Community. It was started in Chicago in 1925, and was later (1931-1932) bought by NBC Concerts (now NCAC).

"After a short hitch . . . as advertising manager of MUSICAL AMERICA, he (Arthur Judson) drifted into the booking end of the business in 1915."

Mr. Judson's short hitch with MUSICAL AMERICA lasted eight years. He was appointed manager of the Philadelphia Orchestra in 1915. He entered the field of artist management in 1918, but nobody who knows him would imagine that he "drifted" into it.

Better check your facts, Mr. Frank, before retiring behind the chaste façade of journalism.

Behind the Chaste Façade of Journalism

"MUSIC lovers and hopeful parents of gifted children would be shocked if they could look behind the chaste façade of long-hair concerts," writes Stanley Frank in an article entitled "Geniuses Have It Tough, Too," in *Collier's* for June 4, 1949. Under an incendiary heading promising an exposure of the "rough-and-tumble, often questionable, tactics" of the New York managements, he seeks to show that Columbia Artists Management and National Concert and Artists Corporation operate with collusion that borders upon monopoly, that the cost of their services leaves many artists with little or no net income at the end of a season's touring, and that they often bar the road to success against "promising artists."

NCAC replied to the article by instructing its attorneys to file a \$1,000,000 libel suit against *Collier's*. Columbia, refraining from legal action, sought to require *Collier's* to publish a full-dress retraction, and prepared a nationwide campaign to present its side of the picture.

We do not sympathize with Mr. Frank's appeal to the ingrained streak of Romanticism, or perhaps Puritanism, which causes many Americans to be shocked at the notion that so beautiful a thing as music might be sullied by the touch of business. "The powerful agencies," he tells us, "cover up their strictly commercial objectives with fancy, cultural double-talk." Naturally the "agencies" have "commercial objectives," though we never noticed that they tried to cover them up. Artists join management bureaus for one reason only—in order to make money from their musical abilities. In view of the fact that these abilities are "cultural" by their very nature, anyone who so describes them is scarcely engaging in double-talk, either fancy or plain.

Mr. Frank checked none of his figures or conclusions with either Columbia or NCAC. Nevertheless, some of them are essentially correct—particularly those that correspond with data made public for the first time in an article in the *New Republic* on June 16, 1947. But when he presses beyond the findings in that article, he is frequently inaccurate or misleading. In the following paragraphs we shall

MUSICAL AMERICANA

What They Read Twenty Years Ago

MUSICAL AMERICA for June, 1929

AFTER spending the summer at Stockbridge, Mass., **Fritz Kreisler** will begin his next season's concert tour at Harrisburg, Pa., on Oct. 18. . . . **Mary Garden**, who now resides in Paris, will come to Chicago to give lectures and teach operatic roles this fall. . . . A concert survey of original four-hand piano music will be offered by **Vera Appleton** and **Michael Field** at Carnegie Hall in early fall. . . . **Ljuba Welitch**, soprano, will give a number of recitals in this country when she returns from abroad in January, 1930, after appearances in Vienna, at Covent Garden, and at the Edinburgh Festival. . . . A concert version of Gounod's *Faust*, with text by poet Stephen Spender, will soon be presented in New York by **Maggie Teyte**, soprano. . . . **Thor Johnson**, conductor of the Cincinnati Symphony, will conduct at seven music festivals throughout the country this summer. . . . Having completed a series of four broadcasts with the NBC Symphony, **Erich Leinsdorf** will conduct in Chicago and Hollywood during the summer months.

Now that the Metropolitan Opera's tour is ended, **Licia Albanese**, soprano, will visit her mother in Bari, Italy, then return for a recital tour of the West. . . . The Denver performance of the Metropolitan Opera Association was given under the auspices of **Arthur Oberfelder**, Denver impresario. . . . Recovered from his mishap of last month, **Arturo Toscanini** sailed for Italy on the *Vulcania*. . . . **Irene Rosenberg**, pianist, sailed on the *Grifholm*, on May 11, for her first European tour. . . . **Maria D'Attili**, Puerto Rican soprano, has left for England, where she will have a leading role in a new **Charles B. Cochran** musical comedy. . . . **Cesare Bardelli**, baritone, is now in Caracas, Venezuela, where he will appear in government subsidized opera. . . . Following his Mexico City debut in July, **William Schatzkamer**, pianist, will tour the Mexican provinces. . . . Twenty concerts in Argentina, Brazil, and Uruguay will be given this summer by **Edmund Kurtz**, cellist. . . . **Dorothy Sarnoff**, soprano, currently in a leading role in the Los Angeles production of *The Great Waltz*, will appear in a concert version of Kurt Weill's *Street Scene* at Lewisohn Stadium on July 30. . . . **Edwina Eustis**, contralto, was recently guest artist in a concert given by and for hospitalized veterans in Northport, Long Island, conducted by Christos Vrionides.

Mme. Frances Alda, soprano, formerly with the Metropolitan Opera, gave a benefit concert for the Salvation Army on May 9. . . . **Jascha Heifetz**, violinist, will make his first appearance at Tanglewood this summer on Aug. 4, under **Serge Koussevitzky**, following recitals and concerts in England and Paris starting on June 5. . . . After returning from his South American tour on July 1, **Isaac Stern**, violinist, will be soloist at the Robin Hood Dell and at Lewisohn Stadium. . . . The Grace Moore Scholarship in music at the University of Tennessee was inaugurated with a concert given by **Dorothy Kirsten**, soprano. . . . **Lawrence Tibbett**, baritone, has accepted the honorary chairmanship of the board of the Connecticut Symphony.

The University of Portland, Ore., awarded **Lotte Lehmann** an honorary doctorate of music on May 29. . . . **Reginald Stewart**, director of the Peabody Conservatory, was made an honorary doctor of music by the University of Western Ontario, at London, Ontario, on June 4. . . . The former **Mary Jane Preusser** and **Frederick C. Schang**, III, assistant to the head of the artist and concert department of the Baldwin Piano company, were married on April 23. . . . A boy, Opus 2, was born to the **Walter Hinrichsens** on April 13. Mr. Hinrichsen is head of the American office of the Peters Edition. . . . **Herman Neuman**, musical supervisor of WNYC, embarked for a European tour on April 22. Married recently were **Constance Keene**, pianist, and **Abram Chasins**, composer, pianist, and music director of WQXR, on April 22. . . .

Osie Hawkins, Metropolitan bass-baritone, will again sing with the Cincinnati Summer Opera, and will tour the South before returning to New York in the fall. . . . **Eugene Ormandy**, conductor of the Philadelphia Orchestra, was made an honorary doctor of letters by Temple University on May 12, in recognition of his outstanding contributions in the field of music. . . . Sigma Alpha Iota recently conferred upon **Howard Hanson** the highest honor given outside its membership, the Certificate of Merit, for his service to music and the cultural life of the United States, and for his leadership and achievements in the interests of American music.



PARSIFAL'S TEMPTATION



GATTI'S KNIGHTS OF THE HOLY GRAIL

A FLOWER MAIDEN

A recollection of highlights of Wagner's music drama as they appeared to a cartoonist two decades ago. We see the youthful hero bashfully waiting out the Grail ceremony; his lush temptress reclining on her couch—may its strength be preserved!—two knightly attendants and a typical (as of then, not now) member of the seductive second-act chorus

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Metropolitan Plays Fourteen Performances in Los Angeles

LOS ANGELES.—The Metropolitan Opera Association returned to Los Angeles for the second consecutive year under the auspices of Greater Los Angeles Plans, Inc., to give fourteen performances in Shrine Auditorium between April 26 and May 7. The company arrived less than six hours before curtain time on opening night, on a special train that required quick improvisation by the Southern Pacific Railroad. To make up for the delay caused by the derailment of a freight train along the route, the railroad substituted a diesel locomotive for steam at El Paso, Tex., and re-routed the company's train around Phoenix, Ariz., saving nearly four hours of the normal eighteen-hour trip from Dallas.

It was hardly to be expected that there would be the phenomenal public response of last season—the first Metropolitan engagement here since 1905—when total attendance reached 91 per cent of capacity of the 6,600 seat auditorium. This year the Shrine was filled to 75.9 per cent of capacity, which means that 69,846 persons attended, paying a box office gross of \$311,464, including tax. This left a net intake of \$259,553 to the sponsors. The company was again guaranteed \$224,000 for the season, in addition to which local expenses of \$50,000 were charged to the local sponsors. This left a total deficit, reduced by the income from concessions, of between \$10,000 and \$12,000.

On the artistic level, only a few of the performances reached the almost uniformly high quality of last season's offerings. This could probably be attributed to a variety of factors. The spirit of conquest that marked the company's first invasion of the Pacific Coast was absent, and the enthusiasm—supported by extra rehearsals—that distinguished the previous season gave way, for the most part, to routine and competent, but generally uninspired productions. Some of this, no doubt, could be attributed to the depressing effect of the John Garbis tragedy, which had occurred in Atlanta; and the presence of a police detective backstage, questioning performers between scenes, was certainly not conducive to the utmost concentration.

In choosing the works to be per-

formed, the local committee took the stand that its primary objective is now to build an opera house, and declined to take any undue risks with operas of questionable popularity. This limited the repertoire, with the exception of *Le Nozze di Figaro* and *Peter Grimes*, to standard potboilers, three of which were given twice. It also put a strain on the artistic resources of the company, which, considering the absence of Lily Pons, Ljuba Welitch, Ferruccio Tagliavini, Jussi Bjöerling, Robert Weede, Cloe Elmo (who was scheduled to sing Maddalena in *Rigoletto*, but was prevented by illness from assuming even that minor role), Regina Resnik, and the entire Wagnerian wing, as well as Fritz Reiner and Fritz Stiedry among the conductors, were not sufficient to attain a consistent level of brilliance.

The season opened before a fashionable and celebrity-studded audience with *Rigoletto*, on April 26. Leonard Warren made his only appearance of the season in the title role, singing with a polish and refinement that were enormously effective. Nadine Conner sang Gilda with limp tone quality, but also without the largeness of style to make a decisive effect. Jan Peerce portrayed the Duke to the satisfaction of his admirers, and Jerome Hines, who was to turn in some splendid work later, made Sparafucile one of the most affable of assassins. Martha Lipton substituted for Miss Elmo, and there were outstanding characterizations of minor roles by Inge Manski, as the Countess; George Cehanovsky, as Marullo; and Clifford Harvuot, as Monterone. Pietro Cimara conducted in the lackadaisical style that was also to mark all his further appearances.

Although *Le Nozze di Figaro*, given on April 27, had been touted as one of the successes of the New York season, it failed to live up to its reputation in a performance that had little vocal finesse to recommend it, and a minimum of true comic spirit. Fritz Busch read the overture at a break-neck tempo, and thereafter guided the proceedings with a steady, though heavy, hand that subdued much of the score's rightful sparkle. Eleanor Steber's handsome Countess provided such vocal glamour as the show offered. Italo Tajo's *Figaro* was

lethargic and vocally unimpressive, and Salvatore Baccaloni's ample voice sounded like a prodigy of nature in comparison to those of the rest of the cast, which included Bidu Sayao, as Susanna; John Brownlee, as the Count; Jarmila Novotna, as Cherubino; Herta Glaz, as Marcellina; Alessio de Paolis, as Basilio; Leslie Chabay, as Don Curzio; Lorenzo Alvary, as Antonio; and Anne Bollinger, as Barbarina.

Things picked up somewhat with *Lucia di Lammermoor*, on April 28, by reason of the vigorous singing of Robert Merrill, as Lord Ashton; Nicola Moscona, as Raimondo; Thomas Hayward, as Arturo; and Richard Tucker, displaying fine lyric vocalism as Edgardo. Patrice Munsel sang the name part in a manner that her public cheerfully approved, though as a specimen of coloratura bravura it could scarcely be awarded critical plaudits. The chorus, which needs only a chance to prove its worth, came through with a sturdy will, though the conducting of Mr. Cimara never permitted it to arrive at any sort of a climax.

TWO performances of *Carmen*, on April 29 and the matinee of May 7, drew the largest audiences of the season. Risé Stevens sang the title role both times, effectively, seductively, competently, but with no great vocal splendor. Ramon Vinay, the Don José, had considerably improved the focus and smoothness of his voice since he last appeared here, and delivered the Flower Song as well as it has been sung here in late years. Florence Quartararo was the Micaela, singing the first act duet nicely, but sounding ill at ease at the third act aria and experiencing considerable difficulty with her top tones. Frank Guarrera made his local debut as the Toreador. His rhythmic uncertainty reached a climax in a false entrance in the famous aria that momentarily threatened disaster, and detracted from the excellent impression of his fine stage presence. Wilfred Pelletier conducted one of the liveliest performances of the season. Others in the cast were Thelma Votipka, Lucielle Browning, Mr. Cehanovsky, Mr. De Paolis, Mr. Alvary, and Mr. Harvuot. In the second *Carmen*, not heard by this reviewer, Kurt Baum sang Don José, and Licia Albanese sang Micaela.

The first *La Traviata*, at the matinee on April 30, had Miss Sayao in her familiar impersonation of Violetta, James Melton as an elegant and stagewise Alfredo, and Francesco Valentino as a correct though vocally dry Germont. Giuseppe Antonicelli conducted, as was his habit throughout the engagement, with a warm and poetic feeling for the musical quality of the score.

The second *La Traviata*, on the closing night of May 7, proved to be a runner-up to the two *Carmens* in the matter of attendance. Though I did not hear it, critical report was enthusiastic over Dorothy Kirsten's Violetta; and Richard Tucker's Alfredo and Giuseppe Valdeno's Germont were considered to have added to one of the most brilliant evenings of the season.

Il Barbiere di Siviglia, on the evening of April 30, was neatly done, if one accepts the present day habit of burlesquing an aristocratic comedy in a fashion that relegates the vocal elements to a secondary position. Miss Munsel has never sung so well in Los Angeles; her voice had a rounder quality than at any previous hearing, the coloratura passages were sung with real flair, and she acted the role in a captivating manner. Mr. Valdeno was a bit subdued as Figaro, but sang excellently. Felix Knight's light voice accomplished the florid passages with notable ease, and otherwise he made a dashing Count. Mr. Tajo's Don Basilio was amusing, but he completely sacrificed the aria, La



G. H. Bergstrom, Jr.

"It's in the bag!" say Désiré Defrère (center) and Edward Johnson, as they meet Set Svanholm shopping during the Metropolitan Opera's tour of the West

Calunnia, to ill-advised slapstick. Mr. Baccaloni's Dr. Bartolo, alone among the cast, preserved a sense of discretion in the matter of comedy. Mr. Cimara conducted.

The first *La Bohème*, at the matinee on May 1, proved to be one of the most listless of all the performances. There was little spirit except in some of the minor characters, and the small voices involved failed to make any impact in the big theater. It was sung by Miss Albanese, Mimi Benzell, Giuseppe di Stefano, John Brownlee, Nicola Moscona, Hugh Thompson, Lorenzo Alvary, and Paul Franke. Mr. Antonicelli conducted.

The second *La Bohème*, however, on May 5, proved to be one of the most satisfying encounters of the engagement, largely because of the exquisite singing of Dorothy Kirsten as Mimi. Miss Kirsten's voice was richly golden, and she sang the part with smoothness, depth of emotion, and a soaring quality. Mr. Peerce kept her close company in an ardent portrayal of Rodolfo. Others in the cast were Miss Benzell, Mr. Cehanovsky, Mr. Baccaloni, Mr. Franke, Mr. Valentino, Mr. Tajo, and Mr. Baker. Mr. Antonicelli conducted.

Aida was given the all-out treatment on May 2, and came through as about the only example of broadly styled grand opera. Emil Cooper conducted with a fine theatrical touch. Stella Roman has seldom sung as well as she did in the title role; Kurt Baum was about as good a Radames as the present market offers; Blanche Thebom sang splendidly and acted a vivid Amneris; Frank Guarrera retrieved himself with an excellent Amonasro; and Philip Kinsman, Thelma Votipka, Nicola Moscona and Paul Franke filled the remaining roles in a satisfactory manner.

Last year the new Peter Grimes filled the house, but this time it played to a small audience—which was a pity, for it was one of the most alert and interesting of all the presentations. The addition of Brian Sullivan to the cast in the title role established a much better balance, and he contrived to excite a sympathy for the character that had previously been lacking. Polyna Stoska was a sympathetic Ellen Orford; and the rest of the cast of well-conceived characters included Jean Browning-Madeira, Paula Lenchner, Maxine Stellman, Martha Lipton, Mr. Brownlee, Mr. Hayward, Mr. Hines, Mr. Thompson, Mr. Kins-

(Continued on page 23)

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San Francisco Season Ends

SAN FRANCISCO

SHORTLY after Pierre Monteux brought the San Francisco Symphony's 37th season to a triumphant finale with Beethoven's Ninth Symphony, the Art Commission opened its May Festival, with Dimitri Mitropoulos as guest conductor of the orchestra.

The size of the audiences at the festival was considerably affected by the Beethoven series, and the commission has stated that next season the concerts will be given a month later so that the symphony public will be able to catch its breath. Artistically, the success of both series has been great.

Mr. Mitropoulos gave three-fourths of one program, half of another, and almost all of a third, to guest soloists—an unparalleled procedure as far as visiting conductors are concerned. For his first program, on May 4, he offered Weber's Overture to Der Freischütz, Strauss' Thus Spake Zarathustra; and Rachmaninoff's Three Symphonic Dances, with Florence Quartararo, soprano, as soloist in two groups of arias. Despite the brevity of his rehearsal period, Mr. Mitropoulos gave the performance the impact of a new personality, and the orchestra responded with a new intensity of tone.

In the magnificent second program, Joseph Szigeti performed three violin concertos—Tartini's, Brahms' and Alban Berg's—and Mr. Mitropoulos offered a Couperin overture and allegro, orchestrated by Darius Milhaud. It was interesting to observe that what might have been regarded as a rather conservative audience, reacted with spontaneous enthusiasm to the Berg work.

Other concerts in the Art Commission series have included a performance of Honegger's King David, with the Municipal Chorus and soloists; a performance of Mahler's First Symphony; and a Mozart piano concerto, with Artur Schnabel as soloist.

THE final concert of the Beethoven series included the Eighth Symphony and the Overture to Fidelio, as well as the Ninth Symphony. Although the choral portion lacked volume, despite the largest group of singers ever seen on the Opera House stage, the orchestral work was definitely superior. Vocally, the beautiful soprano voice of Lucine Amara dominated the quartet, although fine work was done by Perry Askam, baritone, who carried the principal solo burden. Eula Beal, contralto, and Richard Charles, tenor, completed the quartet.

The chorus was spectacular in its international aspect, and the bright-hued turban of an East Indian student in one of the university choirs was a focal point for interested eyes. A prolonged ovation cheered Mr. Monteux on his way to Amsterdam, where he is to conduct at the Holland Festival.

Eleven concerts under Mr. Monteux comprised the Beethoven series. On April 18, Claudio Arrau was soloist in the Fourth Piano Concerto in a program which also included the Seventh Symphony. Isaac Stern offered the Violin Concerto on April 14 and 16, with the Sixth Symphony the other principal work on the program. Mr. Arrau was heard in the First Piano Concerto and Second Piano Concerto, on April 12; Myra Hess performed the Third Piano Concerto on April 7, 8 and 9; and Egon Petri was soloist in the Emperor Concerto in the first program of the series on April 4.

On March 31, and April 1 and 2, Martial Singher, baritone, made his first San Francisco appearance as a symphony soloist, offering works by Rameau, Berlioz, and Ravel. David Diamond's Fourth Symphony was given an interesting reading by Mr. Monteux. On March 24, 25 and 26, Nathan Milstein was soloist under Mr. Monteux in Brahms' Violin Con-

certo. To celebrate the end of a drive for the orchestra's contingency fund, a Tombola was held on March 22, at which both Mr. Monteux and James Sample conducted, with John Charles Thomas, baritone, and Lucine Amara, soprano, as participants. Ruby Asquith and José Mañero were the principal dancers in Parranda, presented as part of the program by the San Francisco Ballet, and conducted by Fritz Berens.

The San Francisco Quartet concluded its fifteenth season on April 26 in the Marines Memorial Theater, with Alice Morini, pianist, as guest artist in Schubert's Trout Quintet. The group also offered such interesting diversity as Glazounoff's Quartet No. 5, Jongen's Serenade Tendre, Bloch's Night, and Casella's delightful Valse Ridicule.

The Griller Quartet, minus its second violinist, presented Malipiero's Sonata á Cinque, with Anne Everingham, harpist, and Merrill Jordan, flutist, as guest artists. Quartets for piano and strings by Mendelssohn and Brahms, with Egon Petri as pianist, rounded out the program. Earlier in the season, the group presented a concert with Corinne Lacombe, pianist, and Merrill Remington, oboist, as assisting artists.

THE outstanding recital of the season must be credited to Myra Hess, who presented a program devoted to Bach's Partita in D major, Beethoven's Sonata Op. 110, and Brahms' Variations on a Theme by Handel—played with music on the piano and a page turner by her side. Playing from score probably made her feel more at ease, and it had the additional virtue of stressing the fact that she was presenting music, and not merely her own personality. Such playing as that of Dame Myra put all adjectives to shame. She brought a completely different tone quality and style to each work.

Recitals in the Opera Association series have included those of Jascha Heifetz, violinist, and Helen Traubel, soprano. Gladys Swarthout, under Boehm and Burns' sponsorship, presented a song recital with fine artistry. James Melton, tenor, was warmly received by a capacity audience at the War Memorial Opera House, on April 22, when he offered a varied program which included Walter's Prize Song from Wagner's Die Meistersinger. Works by Kabalevsky, Beethoven, Schumann, Liszt, and Rachmaninoff were presented by Benno Moiseiwitsch, pianist, in a program in the Larry Allen series.

Frances Wiener and Lev Schorr played violin and piano sonatas by Bach, Schubert, and Bloch; a piano recital by Joaquin Nin-Culmell was devoted to Spanish music; Vladimir Brenner and Seraphima Strelowa presented a piano and song program; and a dance recital was given by Ann Halprin and Welland Lathrop, aided by Richard Ford.

A highly commendable venture was the City College Opera Workshop's English language production of Mozart's The Marriage of Figaro, which ran for three performances, starting March 31. The most interesting innovation by Flossita Badger, the musical director, was the casting of a tenor in the role of Cherubino. Meyer M. Cahn conducted the orchestra in a fine performance.

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RECITALS

(Continued from page 12)

to Napoleon, however, for it was not feasible to ask another baritone to prepare the speaker's part on such short notice. Instead of the Ode, which until now has been heard here only in an enlarged version for orchestra, the program contained Anton von Weber's Five Movements for String Quartet, Op. 5, also played by the Juilliard Quartet. The society promises to offer the Schönberg work at its first concert in the fall.

Since the whole evening was devoted to music by atonal composers—this phase of modern music being the chief preoccupation of the ISCM nowadays—some sameness of style and expression might have been anticipated. But all three of these pieces possess genuine individuality and vigor, so that the evening was one of the richest and most rewarding the ISCM has vouchsafed in some time. Mr. Adam's quartet, the only entirely unknown factor, proved to be a work of eminent competence in every technical aspect—a trifle dependent, perhaps, on specific usages that may be found in Schönberg's later quartets, but none the less the product of an incisive, sensitive, and attractive musical mind and personality.

That Schönberg's Fourth Quartet towered above Mr. Adam's music was scarcely a surprise, since it is one of the great and wonderful achievements of our time. To compare it with the late quartets of Beethoven may sound dangerously like either cliché or over-

statement; but no lesser analogy does justice to its qualities of the mind and the spirit. The first and last movements convey to the listener the sense that new and searching forms, of the utmost daring yet the utmost inevitability, are coming into living existence in the very moment of performance. The two middle movements (one of which, amazingly enough for a twelve-tone piece, includes two long, purely melodic, unharmonized passages played by the four instruments in unison) are exceptionally approachable for the layman, without sacrificing intellectual force or firmness of organization. The Scherzo is essentially a Viennese Ländler, with an air of rhythmic insouciance that is unusual in its composer. The slow movement is suffused with an almost philosophic beauty of a sort that only the rarest musical speculation can evoke.

Though Webern's Five Movements last only ten minutes, they too are masterpieces, and ought to be played again and again until the entire chamber-music public comes to know, understand, and love them. Whereas Schönberg has usually concerned himself with musical thoughts of long span and large scale, Webern (who was, along with Alban Berg, the most gifted of Schönberg's pupils) sought in these brief pieces to boil his music down to the utmost concentration and intensity. They cover as wide an emotional range, and convey their feelings with as much power, as many bigger works. Never was so much said in so small a musical space.

The Juilliard Quartet played supremely well in all three works, hurdling the immense difficulties with ease, and making both the meaning and the structure of the music persuasive and inviting. C. S.

Midori Omine, Soprano Times Hall, May 16 (Debut)

Miss Omine, a young Japanese-American from Honolulu, opened her first New York recital with works by Salvator Rosa, Handel, and Mozart. She also included two songs in Japanese; Un bel di, from Puccini's Madama Butterfly; and English and American songs. Her accompanist was Rita Raymond. K. L.

Bracha Zefira, Contralto Town Hall, May 19 (Debut)

Miss Zefira, who was born in Jerusalem, is an accomplished diseuse. Her parents were Yemenites, and she obviously had absorbed the spirit of her native music intuitively, although she is able to project it in concert style. Miss Zefira is slight in stature, but her unusually expressive features and her supple hands and arms added dramatic vigor to everything she performed. She used a platform, and accompanied the songs with stylized gestures. Her voice was warm, ample in volume, and notably expressive. Cloudy and not always perfectly controlled in the lower range, it was clear and brilliant at the top.

The program was made up of traditional songs with piano accompaniments by Paul Ben-Haim, Aden Parash, and others; verses from the Song of Songs, by Hemi and Lavry, accompanied by an instrumental ensemble; songs of the new Israel by Nardi, Weissfish, Weiner, Pugatschov, Zeira, and Mindlin; Sephardic songs in Ladino; Israeli children's songs and folk songs; and Hebrew folk songs. Miss Zefira was ably assisted by Robert Cornman at the piano; by Glorio Augustini, harpist; an instrumental ensemble; and a quartet from the S. Silbermintz Choir. Despite the language barrier and the sameness of the songs, there was no trace of monotony in this unusual recital. R. S.

Composers Forum McMillin Theater, May 19

Leon Kirchner and Ned Rorem were the composers represented in the



The judges congratulate Frank Roane, baritone, and Navy veteran from Richmond, who was chosen from among 79 contestants as winner of the American Theatre Wing's annual award of a recital, and who has since been given one of the leading roles in the musical, Moon Cal. From the left: John Brownlee, Maggie Teyte, Mr. Roane, John Mundy, Mrs. Martin Beck, chairman of the board of the Theatre Wing; Walter Preston, Lina Abarbanell, Hermann Adler, and Joseph Rosenstock

last—and one of the best—of the season's Composers' Forums. Both are in their middle twenties and have already achieved in their music a personalized style that makes its own point, though neither has altogether shaken off the mantle of external modern influences. Mr. Kirchner leans toward tonality from the chromatic-atonalistic vantage point of Bartók and Roger Sessions. Mr. Rorem starts with Stravinsky and Poulenc.

Both are highly gifted pianists as well as composers. Each was at the piano for his first performance of the evening. Mr. Kirchner played his Sonata (1948), a powerful work of Lisztian grandeur that meanders a bit but finds such fascinating tensions that a sense of aimlessness is but rarely felt. It is conceived throughout in eminently pianistic terms, and Mr. Kirchner was thoroughly equal to its demands. In Mr. Rorem's Penny Arcade, "a cyclical melodrama for voice and piano" (1948), the composer had the first-rate co-operation of Nell Tangeman, mezzo-soprano. The six sections capture the tawdry, frustrated atmosphere of the cheap thrill convincingly, though they are more successful in evoking with elegance its pathos than in pointing up its irony.

Mr. Rorem's brief and charming Mountain Song, for cello and piano (1949), a setting of an Appalachian mountain tune, was given its first concert performance by Seymour Barab, cellist, and Byron Hardin, pianist. Mr. Hardin was again on hand for Mr. Rorem's Piano Sonata (1943), teamed this time with Eugene Istomin, pianist. Mr. Kirchner's Duo for Violin and Piano (1947) completed the program. In this work, the composer had the expert assistance of Broadus Erle, violinist. A. B.

ISCM Forum Group Dalcroze Auditorium, May 21

George Perle's Fourth String Quartet (first performance) was easily the most rewarding of the works programmed at this Forum Group concert of the International Society for Contemporary Music. It had the benefit of a beautiful performance by the New Music Quartet, a benefit it deserved because of the musicianly construction of its clean, contrapuntal textures. Also to Mr. Perle's credit is a unique modus operandi, which manipulates a twelve-tone set in a framework of what the composer describes as atonal modality. The resulting chromaticisms sound less "atonal" than Bartók, but they have

the validity of the composer's original approach.

Miriam Gideon's Quartet for Woodwinds was not entirely a first performance, the first of its three movements having been previously heard. Its vertical, chromatic textures seemed vague and watery, but this may have been due to an insufficiently detailed performance by members of the New York Woodwind Quintet (who had had, however, to substitute at short notice and played commendably in view of the circumstances). But some of Miss Gideon's cleverly interlocking rhythmic figures created piquant effects. Effect seemed to be the raison d'être of Kenyon Hopkins' Song and Rondo, a rather shapeless piece with contrived climaxes that gave, however, the pianist (David Tudor) and clarinetist (David Oppenheim) opportunity for display. This was the work's first performance. Alvan Bauman's Three Songs, for baritone and string quartet, ably executed by Everett Anderson and the New Music Quartet, completed the schedule. A. B.

Frank Roane, Baritone Times Hall, May 22

Frank Roane, born in Richmond, Va., and already heard in concert and radio, was very warmly received when he appeared at Times Hall as winner of the American Theatre Wing's second annual concert award.

(Continued on page 20)

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Fedora Is Revived in Philadelphia

PHILADELPHIA
UMBERTO GIORDANO'S operatic melodrama, *Fedora*, was revived by the Philadelphia La Scala Opera Company in the Academy of Music on May 12, with Giuseppe Bamboschek conducting for a cast whose most important members were June Kelly, Giovanni Martinelli, and George Chapliski. The program did

not attribute the revival to a desire to commemorate the composer, who died in Italy last fall; but in view of the tributes paid to his memory by productions of his operas in that country during the past season, the Philadelphia performance was timely.

Though it has held the boards with some persistence in Italy, *Fedora* has never become well established in the repertory of American opera houses. It was introduced at the Metropolitan in 1906, as a vehicle for the debut of the comely Lina Cavalieri; and it was brought forward again in 1923 for Maria Jeritza, who kept it in mild favor until 1926. Mme. Jeritza's success interested the late Louis Eckstein in *Fedora*, and he produced it at Ravinia, his outdoor opera near Chicago, with Alice Gentle, and later Rosa Raisa, in the name part. Since 1926 (unless our records are incomplete) it has not been given in the United States at all.

Nowadays, the chief interest of Giordano's *Fedora* lies in the fact that it antedates Puccini's more famous Sardou setting, *Tosca*, by two years, having been composed in 1898. Victorien Sardou wrote *Fedora*, in 1882, for the use of Sarah Bernhardt. Dramaturgically scattered, and often laborious in its expositions, the libretto of the opera, fashioned by Arturo Colautti, makes the mistake of requiring the heroine to carry almost the entire burden; both Count Loris Ipanov (the tenor) and De Siriex (the baritone) are hardly more than straight men for the impassioned and high-strung princess, whose emotions are constantly at a fever pitch. The plot consists of an intrigue too complicated to detail here, in the snarled course of which *Fedora's* hatred for Loris turns to a love that is permitted to last only until she takes poison a few minutes before the final curtain.

IT has been customary—even as far back as 1906, when H. E. Krehbiel dismissed the opera as "utterly futile"—for critics to speak slightly of the music of *Fedora*. There can be no denying that it is not particularly fecund with ideas, and that it is markedly inferior to the more popular *Andrea Chénier*. But what surprised this reviewer, hearing *Fedora* for the first time in 23 years, was the unexpected frequency with which passages of dramatic propulsiveness and arresting vocal effect burst forth in the otherwise mediocre and colorless score. The work proved, in short, to be not nearly as bad as most of us had thought, despite the shortcomings of a pedestrian libretto and the existence of many undeniably dull patches.

The Philadelphia performance was highly creditable, if not inspired. To be sure, June Kelly, the *Fedora*, showed little native flair for the stage, so that her characterization of the tortured princess was hardly more than conscientious. But her upper voice floated out freely and with considerable impact; one felt that she might become an admirable dramatic soprano if she could learn to collect the dividends of her singing by employing correctly such theatrical devices as well placed accentuations, portamentos, crescendos on held tones, and sharp releases. Mr. Martinelli, though virtually devoid of tonal blandishments, sang with utter magnificence of line and accent, providing for younger singers a thoroughgoing object lesson in telling operatic delivery. Mr. Chapliski, new to the ineffectual role of De Siriex, fitted into the picture and sang musically. Giuseppe Bamboschek conducted with genuine command, and had obviously taken the *Fedora* revival seriously enough to rehearse it adequately. Minor roles in a long and generally meaningless list

of characters were taken by Helen George (who sang the soubrette part of Olga charmingly, if a countess may be called a soubrette), Nina Orla, Edward Caldicott, Nino Ruisi, John Rossi, John Lawler, Michael Laurence, Gilbert Mason, Andrea Canale, John Miller, William Sena, Harold McCann, and Vladimir Sabinski. Philine Falco returned, after some years' retirement from the operatic stage, to impersonate the Polish pianist in the second-act party, and to play the piano nocturne allotted to that mute character. The stage direction was competently planned and executed by Benjamin Altieri and Luigi Raybut. All in all, *Fedora* had an authentic and praiseworthy revival; but I am afraid it is not likely to return to general circulation until another Jeritza comes along.

Cecil Smith

THE opera season began to taper off in April. The Philadelphia La Scala Opera Company offered two evenings of tried-and-true opera at the Academy of Music. On April 5, Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, both conducted by the able Giuseppe Bamboschek, were presented before a large audience. The principals in the Mascagni opera were Herva Nelli, Lillian Marchetto, Ettore Manieri, Anton Marco, and Mildred Ippolito. In *Pagliacci*, Giovanni Martinelli sang Canio, and the others in the cast were Cesare Bardelli, Assunta Tassi, Anton Marco, John Rossi, Walter Hayes, and George Southern.

On April 22, the Philadelphia La Scala presented Puccini's *Tosca* before a small but receptive assemblage. June Kelly appeared in the title role, Norman Kelley was the Cavaradossi, and Cesare Bardelli the Scarpia. Among others in the cast were John Lawler, Lloyd Harris, Wilfred Engelman, and Francesco Curci. Mr. Bamboschek conducted.

Of unusual interest was a concert performance in English of Verdi's *La Traviata*, by the Dra-Mu Opera Company on April 11, at Goodhart Hall of Bryn Mawr College. Henri Elkan conducted the all-Negro cast, which included Esther King, Joseph Lipscomb, Holton Hackett, Dorothy Jones, Walter Graham, Calvin Barlow, Eugene Tucker, and George Dorsey.

THIS has been one of the fullest and most gratifying chamber music seasons in recent years. The sixth and final concert, on April 6, by the Curtis Quartet, presented jointly by the Free Library of Philadelphia and the Musical Fund Society of Philadelphia, again testified to an increased interest in chamber music. The series, which presented twelve Beethoven string quartets and six quartets by American composers, has had overflowing attendance at each concert. Arthur Cohn's Fourth String Quartet, entitled *Histrionics*, was the American work on the last program. Beethoven's quartets in B flat major, Op. 18, No. 6, and F major, Op. 135, completed the program. The members of the Curtis Quartet were in their usual excellent form. A more extensive series is under consideration for next season.

The New Chamber Orchestra of Philadelphia, Ifor Jones, conductor, completed its season with a fifth concert, on April 3 at the Academy of Music. Alessandro Scarlatti's Suite in A major opened the program. Orlando Cole, cellist, gave a beautiful performance of Tartini's Concerto in D major, a Philadelphia premiere. Schubert's Trout Quintet enlisted Martha Massena, piano; Jascha Brodsky, violin; Max Aronoff, viola, Orlando Cole, cello, and Warren Benfield, double bass. The program end-

ed with Arensky's Variations on a Theme of Tchaikovsky.

On April 18, the American Society of Ancient Instruments presented its 21st annual festival at the Bellevue Stratford Hotel. An Okeghem kyrie, an Ives fantasia, Locke's Suite No. 1, Scheffelhut's Seventh Suite, a Gibbons Fantasia, a Schenk Chaconne, a Scarlatti Sonata A Quattro, and a Manfredini sinfonia constituted the program. The performers were Florence Rosensweig, Jo Brodo, Lorne Munroe, Maurice Ben Stad, and Julea Stad Chapline.

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CHICAGO.—On May 1, the Civic Music Association presented the Civic Orchestra, under Tauno Hannikainen, and the Youth Chorus, conducted by Marx E. Oberndorfer.

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RECITALS

(Continued from page 18)

He offered a program that included airs by Bach and Handel; lieder by Schubert and Brahms; songs by Duparc, Saint-Saëns, Mussorgsky; a group of spirituals; the Eri tu, from Verdi's Masked Ball; and he was obliged to extend this list. Mr. Roane disclosed a large voice of uncommonly sympathetic quality and manly resonance. He sang consistently in tune, and his tones lost some of their smoothness only when he succumbed to the temptation of forcing them. He has a "long" breath and an expression often very affecting, spontaneous and communicative. His singing reveals an unmistakable natural talent, even if it is not invariably marked by subtleties and refinements. His enunciation is clear, though his German is not beyond reproach. Mr. Roane's further appearances will be awaited with decided interest. Hellmut Baerwald was his accompanist. H. P. F.

Mordecai Sandberg's Ruth Town Hall, May 22

To Western ears conditioned the equal temperament system, the varieties of fractional tones Mordecai Sandberg employs in his Pentecost Oratorio, Ruth, necessarily sound

strange and "off-pitch." But the premises from which the composer starts—various ancient modes and Oriental scales—force the Westerner to withhold judgment, even on points that might be presumed to transcend the barrier of improper orientation. For an Oriental esthetic may be involved in such apparently "unmusical" procedures as the use of the piano as a one-voice instrument; or the seeming avoidance of motive-development by repetitions or otherwise; or the persistent dry monotony of the string textures; or perhaps even the cruel tessitura of the vocal parts. But the sincerity of the composer seems unquestionable. He divides his word-for-word setting of the Book of Ruth into four sections (corresponding to the four chapters of the Book), each of which is continuous. The 145th Psalm forms a fifth part, a fitting epilogue. The entire setting is Hebrew.

The participating performers were under Frank Kneisel's direction. The singers in particular deserve much credit for coping with the difficult demands of the unusual intervals. The list of performers including Ingrid Robertson, soprano; Alice C. Mack, contralto; Arlounie Goodjohn, mezzo-soprano; Manfred Hecht, baritone; Aaron Freudman, tenor; Leon Lishner, bass; Isidore Strassner and Edward Stroh, violinists; Alfred Troemel, violist; Anthony Sophos, cellist; Philip Sklar, string bass player; and Thomas Richner and Ludwig Gruenbaum, pianist. The pianos, incidentally, were especially tuned a quartertone apart. A. B.

Margareta von Fielitz, Soprano Barbizon-Plaza, May 23 (Debut)

Countess von Fielitz, who comes from Sweden, introduced a cycle of six songs by the Danish composer, Heise, entitled Dyvkes Sange. She was satisfying in Brahms' Botschaft and Strauss' Ständchen, and her approach was at all times intelligent, although her voice lacked luster and intensity in some of the other works on her program—items by Gluck, Brahms, Strauss, Leroux, Duparc, Debussy, Rangström, and De Frumerie. Collins Smith was the accompanist. F. V. G.

Margaret Guy, Pianist (Debut) Carnegie Recital Hall, May 24

This young Alabama pianist gave evidence of serious musicianship at her New York recital debut. For the occasion, Miss Guy assembled an exacting program that made no concession to the hackneyed. It comprised Beethoven's Sonata in C minor, Op. 111; Schumann's Kreisleriana; Mozart's Fantasy No. 2, in C minor, K. 356; and Schubert's Klavierstück in E flat minor, Op. Posth. Miss Guy played these works with loving care and attention to the markings of the score, and her technique was more than adequate to the mechanical demands. But she lacked the absolute technical security and the spontaneous imagination to make the larger works personal experiences rather than examples of correct playing. A. B.

University of Puerto Rico Chorus Carnegie Hall, May 29 (Debut)

The first New York concert by the Chorus of the University of Puerto Rico was a brilliant success. It was also a personal triumph for Augusto Rodriguez, its dynamic founder, trainer, and director. The fascinating program was assembled and planned with much taste. It comprised Palestrina's Tenebrae factae sunt; Mr. Rodriguez' Kyrie Eleison; Eili, Eili; a canzona and a madrigal by Lassus; Stephen Foster's Old Black Joe; a Palestinian Tumbah; early Spanish music, including items by Alfonso the Wise, and Salinas; Latin-American songs by Barreto, Melgar, Cearense, Orefiche, and Parra; and popular music of Puerto Rico by Campos and Mr. Rodriguez, among others. Mr. Rodriguez' own compositions were as skillfully devised as the a cappella arrangements he made of all the works presented, barring the Palestrina and Lassus pieces.

But it was perhaps for the remarkable conductorial abilities he disclosed that Mr. Rodriguez deserves the greatest credit. For, under his inspiring guidance, the chorus of forty mixed voices made of every item—madrigal or guaracha, motet or street cry, lullaby or Puerto Rican dance—a gem of surpassing emotional conviction and tonal beauty. Each work was conceived in its own stylistic terms, its dynamic proportions chiseled to provide contrast with the next. Mr. Rodriguez could summon, seemingly at will, the finest pianissimo and the most resounding fortissimo. The attacks and releases were scrupulously sharp, and every detail was meticulously etched, while the whole emerged in a velvet framework of pure, transparent tone. But with all its precision, the chorus was always rhythmically alive and full of a spontaneous vigor that gave a fresh, "unrehearsed" air to their splendid singing. All in all, it was an extraordinary delightful evening, and Mr. Rodriguez may well congratulate himself on the results achieved by the chorus he founded thirteen years ago at the university of which he is professor of music. A. B.

Thomas Matthews, Baritone Carl Fischer Hall, May 31

Mr. Matthews proved to be an intelligent and ambitious young singer. His voice was well controlled and ample in volume. The quality was variable, especially in the upper range, becoming disturbingly nasal at times and lacking in contrasts of tone color. Basically, the equipment is excellent, but it could be greatly improved through further work with vowel sounds, different types of resonance and projection. Mr. Matthews' treatment of the song texts was unfailingly perceptive, yet sometimes he seemed to be thinking of the tone at the expense of the word.

The program was staggeringly difficult from an interpretative point of view. In his first two groups of lieder, Mr. Matthews piled Pelion on Ossa with Schubert's Wasserfluth and Doppelgänger, Brahms' Auf dem Kirchhofe and O, Wüsst ich doch den Weg zurück, Wolf's Über Nacht, and Strauss' Ruhe, meine Seele, with only a few songs between to relieve the solemn mood. He followed these with the scene from Strauss' Elektra in which Orestes reveals his identity to his sister and learns who she is. Anne Rust, soprano, took the part of Elektra in this excerpt. Needless to say, it was ineffective in the concert hall; and Miss Rust's metallic, unsteady tones and Richard Chamberlain's feeble playing of the impossible piano arrangement did not help matters. Mr. Matthews completed the program with songs by Hahn, Ferrari and Poulenc, in French, and a group of English and American works. R. S.

OTHER RECITALS

Lowen Withers, pianist; Carnegie Recital Hall, April 27.
Gwendlyn Haber, pianist; Carnegie Recital Hall, April 29.
Rita De Simone, soprano; Town Hall, May 1.
Patsy Parr, pianist; Town Hall, May 1.
Isabelle Collins, soprano; Times Hall, May 1.
Walter Jenkins, baritone; Carl Fischer Hall, May 1.
Philip Blackman, baritone; Times Hall, May 3.
Leo Nagl, bass; Carnegie Recital Hall, May 4.
Erna Starost, soprano; Times Hall, May 5.
Leon Zinn, pianist; Times Hall, May 7.

Bernice Woodroffe, soprano, Town Hall, May 8.
Roberta Bryant, soprano; Times Hall, May 8.
Olea Aanrud, contralto; Carnegie Recital Hall, May 10.
Vladimir Drozdoff, pianist; Times Hall, May 11.
Marigrace Enders, soprano; Carnegie Recital Hall, May 11.
Constantine Stronghilos, pianist; Times Hall, May 12.
Marjory Dare, mezzo-soprano; Carl Fischer Hall, May 12.
Elizabeth Kalajan, soprano, and Barkev Vartanyan, baritone; Carnegie Recital Hall, May 13.
Consuelo Cioos, mezzo-soprano; Times Hall, May 13.
Adolph Teichert, pianist; Times Hall, May 16.
Valaida Snow, contralto; Town Hall, May 20.
Rowena Shapiro, pianist; Carnegie Recital Hall, May 20.
Josh White, ballad singer; Town Hall, May 21.
Calvin O. Dash, baritone; Times Hall, May 22.
Paul Crispo, tenor; Carnegie Recital Hall, May 27.
Roberta Johnson, soprano; Carnegie Recital Hall, May 28.
Guillerino Gonzalez, cellist; Town Hall, May 29.
Bernice Lipson, pianist; Carnegie Recital Hall, May 31.

Ruth Shaffner Pupils In Steinway Hall Recital

Pupils of Ruth Shaffner who were presented in a song recital at Steinway Hall on April 22 include Jean Tuthill, Gwendolyn Biesel, Mary Genovese, Wilma Custer, Rosemarie Zahnd, Ann MacLean, Donald Foster, Donald Blake, Kenneth Lyons, Christian Rimback, and Donald Townsend. Miss Shaffner accompanied. A similar program was given in Carmel, N. Y., by Miss Shaffner's Putnam County pupils. Miss Shaffner will make an extended tour of Europe before returning to her teaching duties.

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New Choirs Heard In Chicago Season

Many Groups Present Programs
In May; Schumann's Paradies
Und Peri Revived

CHICAGO.—The vernal choral season, a dependable part of Chicago's music calendar, was highlighted this year by the introduction of several new choirs.

Marx E. Oberndorfer started the annual May parade on the first day of the month at Orchestra Hall, with the Civic Music Association's 36th annual spring festival—a gathering of several hundred boys and girls who have practiced all year in orphanages, homes, park playgrounds, and settlements in congested Chicago areas. As in other years, their singing had a simplicity, a freshness, and a delightfulness all its own.

The Chicago United Singers revived a stultifying Schumann oratorio, *Paradies und Peri*, on May 8 at the Shubert Theater, with Maud Nosler, soprano; Maurine Parzybok, alto; William Miller, tenor; and Reinhold Schmidt, bass-baritone, as soloists.

The Paulist Choristers directed by Father Eugene F. O'Malley sang the kind of concert which has developed into a routine with them, on May 10 at Orchestra Hall. The Chicago Association of Commerce-Glee Club, which seldom dealt in difficult music a few seasons ago, exhibited a marked increase in proficiency and programming courage at Orchestra Hall on May 5, conducted by Le Roy Wetzell.

The Choralists, a group of thirty professional radio singers desirous of interpreting better music than comes their way in the studios, made its debut on May 11 at Fullerton Hall. Under the direction of John Halloran, it operated cohesively and with good musicianship.

The Chicago Christian High School A Cappella choir and the Christian Choral Club of Chicago, directed by James Baar, gave their annual Orchestra Hall concert on May 13. The Chicago Mendelssohn Club, conducted by Jacques Homier, introduced a new and somewhat rapid work, Philip James' musical setting of the Vachel Lindsay poem, *General William Booth Enters Into Heaven*, on May 17 in Orchestra Hall. Miriam Stewart, soprano, was soloist with the men.

The Morgan Park Gleemen, 68 healthy voices under the direction of



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Benno Moiseiwitsch discussing concert affairs with officers of the Des Moines, Iowa, association: Mrs. Melvin Martin, Mrs. Marshall Souers, Mrs. Donald Goode

George Rees, sang a concert of professional polish and amateur good will, on May 24 in Orchestra Hall. The Merchandise Mart Chorus, made up of men and women employed in that huge building, made its debut on May 25 at the Eighth Street Theater.

The Oriana A Cappella Choir under the direction of Paul Vernon introduced a new work by Robert Kalter, on May 15 in Kimball Hall. Titled *The Beatitudes*, it was written at the suggestion of the choir and dedicated to it.

WILLIAM LEONARD.

Week of Piano Music Presented in Chicago

CHICAGO.—There was a piano recital on each of the first six nights of May, and three of them were provocative, fresh and promising. Doris Hicks, at Kimball Hall on May 1, played Chopin with great sensitivity, although she exhibited some ideas all her own about tempo. Richard Wozny, at Kimball Hall on May 2, played an oddly selected program of lesser works by Mendelssohn, Schumann, Grieg, Medtner, Busoni and Rachmaninoff, but presented it with technical skill and a firm tone. Audun Ravn, at the same hall the following evening,

offered the best keyboard music of the week, handling himself commendably in a taxing program that was actually beyond the powers of this 23-year-old Norwegian artist. Beethoven's Sonata, Op. 110, had poetry though not sufficient depth, and the Schumann *Fantasie* was imaginative, though marred by a too-eager pedal. Bruno Glade presented a recital on May 4 in Kimball Hall. Perry O'Neil, an accomplished artist of a decade's experience, revealed a massive tone and a convincing interpretive gift, on May 5, in Fullerton Hall. Dina Kostin brought the week of piano music to a close on May 6, in Kimball Hall.

Mihail Kusevitsky, cantorial tenor of Warsaw, found a small audience for his May 7 recital in Orchestra Hall, but rewarded it with a stirring program. His voice was pure, cool, not over-refined, and inclined to turn white in Verdi and Puccini arias, although it held its color in cantorial music.

On May 9, Hendrik de Boer, Dutch tenor, essayed a recital for which he was completely prepared. Earl Bichel, tenor, presented a recital at Kimball Hall on May 10. Virginia Parker, soprano, gave Kimball Hall its finest vocal recital of the week on May 11, singing with ease and freshness.

Franz Benteler gave a violin recital on May 15 in Fullerton Hall, and Marion Hall presented a piano recital there on May 18.

Adele Tilson was named winner of the Musical Arts Piano Series auditions at Orchestra Hall on May 23, after competing publicly with Marjorie Maulsby, Louis M. Kohnop and Clair O. Musser. She will appear on the piano series next season at Orchestra Hall.

Beryl Alaynick Rodgers, soprano, and Wendell Kolostanyi, violinist, presented a duo-recital on May 26 in Kimball Hall, displaying a gift for small-scale works.

Ballet Theater presented an eight-performance season at the Opera House from March 29 to April 3, which included several works that were new to Chicago. Martha Graham's dance company, in its first Chicago engagement in three years, on March 20, danced four works, of which three were new to this city.

WILLIAM LEONARD

Chicago Park District Opera Guild Presents Figaro

CHICAGO.—On April 30, the Chicago Park District Opera Guild presented Mozart's *The Marriage of Figaro* at the Lane Tech High School auditorium. George Lawner conducted, and Joseph Tessmer was stage director.

Ravinia Plans

(Continued from page 3)

there was in its predecessor, and there will be four aisles.

The cause of the fire has not been determined. It leveled only the pavilion and the attached bandshell building, sparing the refectory and the long-unused theater and ballroom buildings. Sixty-seven of the beautiful big trees which surrounded the pavilion were so burned that they had to be removed, and a major landscaping problem faces Ravinia Park officials.

The season will conclude with four programs by a trio comprising Artur Rubinstein, Jascha Heifetz and Gregor Piatigorsky, on Aug. 9, 11, 13 and 14. The programs will include six trios, piano sonatas of Schumann and Tchaikovsky, and violin and cello sonatas by Bach. There will also be two violin-cello duets, including one by Halvorsen; three violin sonatas—Beethoven's "Kreutzer," and others by Brahms and Franck; and one cello sonata by Bartók.

The orchestra's guest conductors in its fourteenth season at Ravinia will include Fritz Busch, June 28 to July 3; William Steinberg, July 5 to 10; Fritz Reiner, July 12 to 17; Dimitri Mitropoulos, July 19 to 24; Sir Adrian Boult, July 26 to 31; Pierre Monteux, Aug. 2 to 7. This will be Mr. Monteux's ninth consecutive summer at Ravinia.

Mr. Rubinstein will arrive a week early, to appear as soloist on Aug. 6 and 7 under Mr. Monteux. His last Ravinia appearance was in 1943. William Kapell will appear on July 10, under Mr. Steinberg, and on July 14, under Mr. Reiner. Mr. Kapell made his Ravinia bow in 1943, under Efreim Kurtz, and returned in 1947 for programs with Mr. Steinberg and Tauno Hannikainen.

There will be two presentations in concert form of Strauss' *Der Rosenkavalier*, on June 30 and July 3, with Irene Jessner as the Marschallin, Uta Graf as Sophie, Herta Glaz as Octavian, and Jerome Hines as Baron Ochs. *Der Rosenkavalier* has not been sung in Chicago since the Metropolitan Opera presented it in May, 1946.

W. L.



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MONTREAL.—The last three pairs of concerts of the current season of Les Concerts Symphoniques were conducted by Désiré Defauw, permanent conductor of the orchestra. On March 29 and 30, an all-orchestral program was offered. After the Third Leonore Overture by Beethoven, Mr. Defauw conducted Ibert's Les Escales, Franck's Le Chasseur Maudit, and Brahms' First Symphony.

Martinu's Memorial to Lidice was given its Canadian Premiere on April 12 and 13. Byron Janis was soloist in Beethoven's Third Piano Concerto. The Prelude and Good Friday Spell from Parsifal and the Easter Overture by Rimsky-Korsakoff completed the program.

On April 26 and 27, Benno Moiseiwitsch was soloist in Rachmaninoff's Second Piano Concerto, which was given a very personal interpretation. The program began with Prokofiev's Classical Symphony and was followed by the first Canadian performance of Richard Strauss' Metamorphoses for 23 solo strings. After a superb reading of this beautiful work, Mr. Defauw conducted the Brahms Variations on a Theme by Haydn.

On April 10th, the Société Pro Musica's guests were Martial Singher, baritone, and his accompanist, Paul Ulanowsky; the Juilliard Quartet; and Hervé Baillargeon, flutist. Fauré's



Joanna and Nicolai Graudan signing autographs after their concert for the Auburn, Cal., Community Concert Association. Other artists who appeared in the series were Joseph Battista, Mata and Hari, Susan Reed, and Vivian Della Chiesa

song cycle, La Bonne Chanson, was sung with piano and string quartet accompaniment, the composer's own version. After a performance of Mozart's Quartet, K. 428, the concert ended with the seldom-heard Trois Chansons Madécasses by Ravel, for voice with flute, cello, and piano.

Verdi's Otello was presented by the Opera Guild on May 11 and 13, under the direction of Emil Cooper. The title-role was sung by Frederick Jagel; Hugh Thompson was the Iago; Astrid Varnay was the Desdemona; and Herta Glaz was the Emilia. The cast also included Glenn Burris, Leon Lishner, David Rochette, Jules Jacon and Robert Savoi.

GILLES POTVIN

St. John Passion Given in St. Louis

**Heyne Conducts Local Revival
in Bach Festival; Four Piano
Concertos Offered**

ST. LOUIS.—The highlights of the ninth annual Bach Festival came on May 7, when William Heyne, director of the Bach Festival Chorus presented, for the first time in many years the Passion according to St. John. Guest artists were Florence Manning, soprano; Helene Hekman, contralto; Glenn Schnittke, tenor; and Nelson Leonard and Bruce Foote, basses. The performance clearly showed the expert training of Mr. Heyne. The soloists were entirely adequate and the accompanying chamber orchestra added much to the success of the ensemble. Also on May 7, the St. Louis Institute of Music sponsored an unusual program, in presenting ten pupils of Leo Sirota in the Concerto in D minor for one piano; Concerto in C minor for two pianos; Concerto in C major for three pianos; and Concerto in A minor for four pianos. Mr. Sirota conducted the accompanying Institute Orchestra. Frank Llewellyn Harrison, head of the Washington University music department, gave an organ recital on May 8.

The record-breaking audience which assembled at the Kiel Opera House on April 2 to hear the Robert Shaw Choral, the last event in the Civic Music League series, was rewarded with an unusual program, ranging from Bach and sixteenth century choral works to negro spirituals. Poulenc's Mass and Six Chansons by Hindemith demonstrated the versatility of the chorus.

John Kessler, composer-pianist, appeared at the Wednesday Club Auditorium in recitals on March 29 and

April 12. The first program consisted of works from the standard piano repertoire, and the second evening was devoted entirely to his own compositions, which display a highly developed sense of style. In this program he was assisted by the Missouri University String Quartet and Ella Zopf Woods, contralto.

The final concert of the Philharmonic Orchestra, under the direction of Gerhard Schroth, was given at the Kiel Opera House on May 5. The program included Felix Mottl's transcription of ballet music from Gluck operas; two Bach-Stokowski chorale transcriptions, Delius' On Hearing the First Cuckoo in Spring; Dvorak's first three Slavonic Dances; and Holiday for Strings by Rose.

Appleton and Field, duo-pianists, appeared recently as the final program in the University City Community Concert series. The Civic Chorus and the Philharmonic Orchestra gave their spring concert at Kiel Opera House on May 9, under the direction of Gerhard Schroth. Alfred Schneider, violinist, gave a recital on April 3, the final event of the second season of concerts sponsored by the Artist's Presentation Committee. The Loggers, a group of young singers from the Light Opera Guild, gave an abbreviated concert performance of Bizet's Carmen, at the Wednesday Club Auditorium on May 8. Kenneth Schuler conducted

HERBERT W. COST

St. Louis Workshop Stages Opera Programs

ST. LOUIS.—A spirit of near-professionalism characterized the performances of the third season of the Opera Workshop, sponsored by the St. Louis Grand Opera Guild on April 6 and 27. Under the general direction of Bernard Ferguson, assisted by Edward Murphy as conductor, this group of seventy young singers first presented a double bill of Wolf-Ferrari's The Secret of Suzanne and Cavalleria Rusticana. The casts included Mary Ferguson, Nelson Magill, Peggy Phillis, Roger Pillet, Robert Walmser, Jeanne Renard and Johanna Ziegel.

In the second double bill, Gilbert and Sullivan's Cox and Box (believed to be the first performance here) was presented by a cast headed by Nelson Magill, Aaron Carver and Roy Hill. The cast of Douglas Moore's The Devil and Daniel Webster, included Paul Glore, Douglas Warren, Jean Zeitler, and Robert Schumann. A fine tonal balance was maintained between principals, chorus, and orchestra under the guidance of Mr. Murphy.

H. W. C.

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Metropolitan Opera on Tour

(Continued from page 16)

man, Mr. Franke, Mr. Davidson, and Matthew Vittucci. Mr. Cooper conducted a moving and well-proportioned reading on the score.

Mignon filled the house on May 4, though the opera had not been heard here for a number of years. Risé Stevens' conception of the name part was varied, theatrically shrewd, and well sung. Jerome Hines accomplished some of the best singing of the season as Lothario, and James Melton wore elaborate costumes with great elegance and on the whole, sang well. Marilyn Cotlow was miscast as Philene. She made a pretty figure on the stage, but her thin, shrill voice could not cope successfully with the difficult demands of the part; and the Polonaise, ending in a miscalculated high F, was dismally inadequate. Leslie Chabay proved ill at ease in his hastily assumed role of Laerte, but Jean Browning-Madeira's fine contralto and clever stage deportment gave genuine importance to the role of Frédérick. Mr. Pelletier conducted.

L'Elisir d'Amore, on May 6, turned out to be one of the happier occasions of the visit. Giuseppe di Stefano, after a stiff beginning, warmed up to an amusing comic characterization of the love-sick swain; and he sang with an ease, facility, and tonal beauty that he had previously demonstrated here only as Des Grieux in Manon. His beautifully sung Una furtiva lagrima won a prolonged ovation. Miss Sayao made an attractive Adina; Giuseppe Valdengo's fine voice was heard to its best advantage as the Sergeant; Italo Tajo's medicine man was expert and sometimes humorous, though vocally a bit weak, and Paula Lenchner brought real charm and vocal skill to her brief scene as Giannetta. Mr. Antonicelli conducted.

ALBERT GOLDBERG

Denver, May 9 and 10

DENVER.—As a climax to the year's musical events, Arthur Oberfelder presented the Metropolitan Opera Company in three performances on May 9 and 10. Verdi's Otello opened the series, with Ramon Vinay in the title role, Licia Albanese as Desdemona, Giuseppe Valdengo (who had not sung the role during the regular New York season) as Iago, Martha Lipton as Emilia, Leslie Chabay as Cassio, and Thomas Hayward as Roderigo.

Patrice Munsel, in the title role; Thelma Votipka, as Alisa; Jan Pearce, as Edgardo; Nicola Moscona, as Raimondo; and Frank Guarrera, as Enrico, were the principals in the matinee performance of Lucia di Lammermoor, on May 10, conducted by Pietro Cimara. The cast of evening performance of Mignon included Risé Stevens, Giuseppe di Stefano, Jerome Hines, Jean Browning-Madeira, and Alessio de Paolis. Wilfred Pelletier conducted.

JOHN C. KENDEL

Des Moines, May 11

DES MOINES, IOWA.—The Metropolitan Opera Company, in its first visit to Des Moines on May 11, gave a performance of Puccini's La Bohème at the KRNT Theater, the largest legitimate theater in the United States. Giuseppe Antonicelli conducted, and the cast was made up of Richard Tucker, George Cehanovsky, Bidu Sayao, Giuseppe Valdengo, Mimi Benzell, Salvatore Baccaloni, Paul Franke, Italo Tajo, and John Baker.

Minneapolis, May 12-14

MINNEAPOLIS.—The only addition to the list of operas previously performed by the Metropolitan Opera Company in this city, Verdi's Otello, was given an excellent performance on May 12, which had the first-nighters cheering loudly at the end of each act. The most exciting contributions were those made by Ramon Vinay and Leonard Warren. Licia Albanese was warmly received on her first visit here, and did some excellent singing in her final act arias. Others in the cast included Leslie Chabay, Thomas Hayward, Nicola Moscona, Clifford Harvuot, Philip Kinsman and Martha Lipton. The chorus and orchestra performed magnificently under Fritz Busch's direction.

The second night's opera was Mignon with Risé Stevens, James Melton, Marilyn Cotlow and Jerome Hines in the principal roles. Wilfred Pelletier conducted.

The matinee on May 14, was an outstanding performance of Il Barbiere di Siviglia. Italo Tajo, Salvatore Baccaloni, and Giuseppe Valdengo gave memorable performances, and Patrice Munsel was a winning

Rosina. Felix Knight was the Count, and Pietro Cimara conducted.

The short season closed with a spirited La Bohème on May 14. Bidu Sayao and Richard Tucker sang beautifully and offered touching portrayals of Mimi and Rodolfo. The cast included Mimi Benzell, George Cehanovsky, Lorenzo Alvary, Francesco Valentino, Nicola Moscona, Lawrence Davidson and Francisco Tortelero, who sang Parpignol for the first time. Giuseppe Antonicelli led the orchestra in a sympathetic collaboration. ARNOLD ROSENBERG

Bloomington, May 16-17

BLOOMINGTON, IND.—The Metropolitan Opera Association gave its annual performances under the auspices of Indiana University at the University Auditorium on May 16 and 17. Patrice Munsel, Jan Pearce, Giuseppe Valdengo, and Nicola Moscona were the principals in Donizetti's Lucia di Lammermoor, on May 16, conducted by Pietro Cimara. The cast of Carmen, on May 17, included Risé Stevens, Ramon Vinay, Frank Guarrera, and Anne Bollinger. Wilfred Pelletier conducted.

Lafayette, May 18

LAFAYETTE, IND.—The Metropolitan Opera Association presented Thomas' Mignon, at the Hall of Music of Purdue University, on May 18. Wilfred Pelletier conducted, and the cast included Blanche Thebom, who sang her first Mignon with the company; Giuseppe di Stefano, Marilyn Cotlow, Jerome Hines, Jean Browning-Madeira, Osie Hawkins, and Lawrence Davidson.

St. Louis, May 19-21

ST. LOUIS.—The Metropolitan Opera Company's tour closed in St. Louis with three performances in Kiel Auditorium, under the auspices of the St. Louis Symphony Society. Lucia di Lammermoor opened the series on May 19, with a cast that included Patrice Munsel, Jan Pearce, Robert Merrill, Inge Manski, Nicola Moscona, Thomas Hayward, and Paul Franke. Pietro Cimara conducted.

The festive performance of Carmen, on May 20, moved swiftly and spiritedly. Risé Stevens gave a telling performance, and Ramon Vinay, as Don José, sang and acted with dramatic intensity. Frank Guarrera was an excellent Escamillo, and Florence Quartararo, Thelma Votipka, Martha Lipton, George Cehanovsky, Alessio de Paolis, Lorenzo Alvary, and Clifford Harvuot completed a cast that performed brilliantly.

The concluding performance of La Bohème, on May 21, had as principals Bidu Sayao, Giuseppe di Stefano, Francesco Valentino, George Cehanovsky, and Nicola Moscona. Giuseppe Antonicelli conducted, and Lorenzo Alvary, Mimi Benzell, Paul Franke, and John Baker completed the cast. HERBERT W. COST

Young Men's Symphony Honors Severo Mallet-Prevost

A memorial concert in honor of Severo Mallet-Prevost, for more than 25 years president of the Young Men's Symphony, was given by the orchestra on May 1 at the New York City Center. The program included works by Franck, Corelli, Wagner, and Dvorak, and was conducted by Max Jacobs, with Roger Furlin as violin soloist.

Hatchek Re-engaged by National Male Quartet

Walter Hatchek has been re-engaged for the fourth consecutive season as pianist and arranger for the National Male Quartet. Mr. Hatchek will again tour with the concert group when its season commences in November of this year.

Michigan Students Hold Arts Festival

ANN ARBOR, MICH.—An arts festival, including an exhibit of student art and presentations of student compositions, poetry, and plays, was held at the University of Michigan in May. The festival was sponsored by the Inter-Arts Union, a student organization whose purpose is to encourage student participation in the creative arts, and to provide an audience for student works.

Among the student compositions heard were Leslie Bassett's Symphony in D; Robert Cogan's String Quartet in D; and works by Anita Denniston, George Cacioppo, Grant Beglarian, Dean Nuernberger, and Leroy Eitzen. A number of lectures and panel discussions on the creative arts, ten radio broadcasts, and a modern-dance program were also part of the festival.

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Columbia Festival

(Continued from page 13)

phony was a disappointment. All four of its movements are built from materials of the utmost conventionalism, and all are subjected to textbook elaborations of development that are plain dull, and relentlessly complete. The symphony runs to elegiac largos à la Rachmaninoff—there are two such movements; neither in these nor in the faster movements does Mr. Thompson appear to have arrived at any new assessment either of symphonic potentialities or of any aspects of the present-day world that might call for musical expression. The symphony is, of course, blamelessly factured and effectively orchestrated, for Mr. Thompson is, after all, one of our best equipped composers.

Mr. Hindemith's concerto for woodwind quartet and harp sounds like the sort of attractive occasional piece that adroit craftsman can toss off between breakfast and lunch. Its main preoccupation is with the textures of the solo instruments, singly and in concertante fashion, against the whole orchestra, and his mind has devised a wide variety of apt figurations, polyphonic imitations, and cadenzas. The third, and final, movement, startled the audience by its repeated quotations of the opening phrase of the Wedding

March from Mendelssohn's music for *A Midsummer Night's Dream*. The program notes did not vouchsafe the relevant information that the work—completed only three weeks earlier, when Mr. Hindemith knew the exact date on which it would be performed—was played on his 25th wedding anniversary.

I have seldom heard a work more given to endless repetitions of single notes and short figures than Mr. Rogers' Fourth Symphony. It is possessed of considerable gruff and angry vigor; but its reiterations (which are about all it has) become more and more irritating. No composer has ever required more time and effort to make the simple, note-by-note ascent of the C major scale. This grim concentration upon primordial simplicities harshly presented is perhaps explained by the programmatic intention of the symphony. It is an evocation of "moods and ultimate hopes aroused by the war."

The first movement, frankly descriptive of battle sounds, is an expansion of a shorter work, *Invasion*, performed by the New York Philharmonic-Symphony a few years ago. The second movement, *Eulogy*, is "an oration over the grave of a soldier," and has, despite its continuation of the repetitive developmental devices, a closer approximation to lyricism than any other portion of the work. The third movement is largely a fugue; a spread-eagle fanfare based on the C major chord constitutes the closing movement.

I found the symphony baffling, as I had *The Warrior*, when the Metropolitan Opera presented that abortive work. Somehow there is much more to Mr. Rogers' musical personality than he manages to get down on paper. He is again, as he was then, a paradox; his music is intrinsically dry, confined, and uninteresting, but somehow it leaves the impression that it was originally motivated by the important thoughts of a strong and individual musical mind.

Mr. Johnson conducted the program, an arduous assignment, with vitality, flexibility, and apparent knowledge of the scores. The CBS Orchestra, seemingly eager to help the cause of new music, played superlatively at all times. C. S.

San Carlo Opera

Rigoletto, May 8, 2:30

This matinee performance had been intended to vouchsafe the New York debut of Herta Saffy in the role of Gilda, but her illness caused the substitution of Jane Frazier, who flew up from her home in Winston-Salem, N. C., on short notice. Miss Frazier, who had appeared effectively in a single performance of *Il Barbiere di Siviglia* in the San Carlo company's Center Theatre season a year ago, was less well equipped to cope with the lyric line and pathetic accents of Gilda's music, and failed to hold up her end of the performance. David Poleri, who had made his debut in *La Traviata* on May 6, displayed a beautiful lyric tenor voice as the Duke, but little musical style or schooling for the stage. The others in a generally pale cast were Stefan Ballarini (in the title role), William Wilderman, Lorraine Calcagno, Jacqueline Caminita, Frederic White, Fausto Bozza, Giorgio Tallone, Egidio Morelato, Dorothy Dixon, and Gerta Kobitz. Leo Kopp conducted in most musically fashion. C. S.

La Bohème, May 8

Mina Cravi was the magnet around which all other participants clustered in the Puccini opera at the Center Theatre. Her beautiful voice, with its wealth of emotional shading and tone color, made lustrous the ensembles in which she participated, and her acting of Mimi's role was charming and pa-

thetic. The stage brightened when she entered; dimmed when she was not there. Contributions of the other Bohemians were of a routine standard. Gino Fratesi was the Rodolfo; Richard Torigi, the Marcello; William Wilderman, the Colline; Victor Manfredi, the Schaunard; Mollie Knight, the Musetta; and Lloyd Harris, the Benoit and Alcindoro. Anton Coppola conducted. Q. E.

Tosca, May 9

Aside from some thrilling moments in Selma Kaye's singing of the title role, the only performance of *Tosca* in the San Carlo Opera Company's New York season was a pedestrian affair. George Chapliski, usually a fine Scarpia, was in dry voice, and gave an unaccustomedly apathetic impersonation. As Mario, Norman Kelley sang moderately well from a purely vocal standpoint, but delivered his lines with a lack of accent that matched his pallid performance on the stage. Giorgio Tallone was an unusually good Spoletta, and the other minor roles were filled by Fausto Bozza, John Lawler, Lloyd Harris, and Jacqueline Caminita. Leo Kopp conducted. J. H., Jr.

Il Barbiere di Siviglia, May 10

The San Carlo season's only presentation of Rossini's comedy was conducted by Pasquale di Angelis, who was making his American debut. Mr. Di Angelis gave a soundly routine reading of the score, and dealt resourcefully with the problems created by the wide apron that separates the conductor's stand from the stage in the Center Theatre. The performance on the stage, which was marked by an excess of slapstick equalled only in the less sophisticated comic strips, was variable in quality. As Rosina, Jane Frazier achieved a better projection of her small, attractive tones than she had in the earlier performance of *Rigoletto*, and acted with great charm and vivacity. Mario Palermo's Almaviva was dashing to the point of being frenetic, but he made only the vaguest passes at the florid figurations of the music. As Doctor Bartolo, Mario Valle, artistic director of the company, made his only appearance of the season. Mario Fiorella was an extravagant and vocally rough Figaro. J. H., Jr.

Double Bill, May 11

The tonal opulence of Selma Kaye's performance as Santuzza, in *Cavalleria Rusticana*, and the tasteful and expert Nedda of Mina Cravi, in *Pagliacci*, were the chief rewards provided by the San Carlo company's adventure with the traditional double bill. *Pagliacci* was irreparably harmed, however, by the startlingly inadequate singing and absurdly strained acting of Alfonso Pravadelli, the leading tenor; and the routine contributions of Grant Garnell, as Tonio, and Stefan Ballarini, as Silvio, did little to redeem the situation. Giorgio Tallone, however, was an unusually believable Beppe. In *Cavalleria Rusticana*, Miss Kaye's colleagues were Gino Fratesi, as Turiddu; Lorraine Calcagno, as Lola; Jacqueline Caminita, as Mamma Lucia; and the busy Mr. Ballarini, as Alfio. Leo Kopp, a most capable conductor, strove, often with success, to keep the unrehearsed orchestra on its toes. C. S.

Faust, May 12

The only San Carlo performance of Gounod's opera found cast and conductor in comparatively good form, with Mina Cravi and David Poleri taking the honors. Miss Cravi's Marguerite was credible and pleasing and she filled the taxing requirements of the role with ease except for several high notes which were allowed to spread and become unpleasant in sound. Mr. Poleri was a youthful and ardent Faust and



Mina Cravi



David Poleri

sang very well when he did not indulge in sobbing. This is not pleasant in too large doses even in Italian works and in a French one it was inexcusable. Grant Garnell substituted for Stefan Ballarini as Valentine; William Wilderman was the Mephistopheles; Lorraine Calcagno, Siébel; Jacqueline Caminita, Martha; and Lloyd Harris, Wagner. Anton Coppola conducted. Q. E.

Carmen, May 13

The second performance of *Carmen* by the San Carlo troupe brought no changes in major roles. Mina Cravi scored again as Micaela; Martha Larrimore was the Carmen; Vasso Argyris, Don José; and Grant Garnell, Escamillo. Other roles were sung by William Wilderman, Giorgio Tallone, Lloyd Harris, Jacqueline Caminita and Lorraine Calcagno. Leo Kopp conducted. Q. E.

Madama Butterfly, May 14, 2:30

The season's second and final presentation of Puccini's tribute to American Naval customs, traditions, and usages again had Hizi Koyke's definitive portrait of *Butterfly* as principal merit. Mario Palermo was the Pinkerton, and Stefan Ballarini the Sharpless. Lesser roles were filled by Lorraine Calcagno, Jacqueline Caminita, Giorgio Tallone, Lloyd Harris, and Fausto Bozza. Anton Coppola conducted. J. H., Jr.

La Bohème, May 15

In the San Carlo Opera Company's second and last *La Bohème*, Mina Cravi was Mimi; David Poleri, Rodolfo; Elaine Malbin, Musetta; and Richard Torigi, Marcello. William Wilderman, Victor Manfredi, and Ralph Telasko took the secondary roles. Pasquale de Angelis conducted. N. P.

La Traviata, May 15

Mina Cravi's Violetta was her second major role in one day in this performance of *La Traviata*, which closed the San Carlo season. Gino Fratesi, as Alfredo, and Grant Garnell, as Germont, were the other principals. Mr. Coppola conducted. N. P.

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RADIO ROUNDUP

By QUAINANCE EATON

NEWS at the Mutual Broadcasting System concerns two recent acquisitions—a new president and a WOR vice-president. Frank K. White, formerly president of Columbia Records, assumed the high broadcasting office May 1, and was also named a director of the network. Rejoining WOR after three years as administrative secretary of the Metropolitan Opera is Julius F. Seebach, who will serve as vice-president in charge of radio and television. . . . Leaving NBC to devote his full time to teaching and lecturing is Lewis Lane, founder of the network's music research section in 1928.

Talking of Television

Opera on video may soon be a reality if Dumont's plans go through. This network has secured full rights to operas produced for television by the H. R. H. Television Features Corporation, whose principals are Gustave Haenschen, president; Paul Rosen, production director; and Dolores Hayward, talent director. Works of standard and contemporary composers, translated into English by such leading figures in the field as Boris Goldovsky, George Meade, and George Houston, are being prepared, each to run fifty minutes, produced with authentic costumes and settings. Herman Herz is musical director and Mordecai Bauman stage director. Programs for more than a year are in readiness for production, selected from works by Mozart, Verdi, Donizetti, Rossini, Offenbach, Bizet, Menotti, Strauss, Giannini, Britten and Arthur Benjamin.

Another opera venture comes from the NBC studios. Gian-Carlo Menotti, whose *Old Maid* and *The Thief* was commissioned for radio in 1938, has been commissioned to write a video opera by the same company. . . . CBS has acquired television rights to the film, *The Barber of Seville*, which was made in Rome and shown in New York two years ago. Principals are Ferruccio Tagliavini, Tito Gobbi, Nelly Corradi and Italo Tajo. At that time it was reviewed in these pages as "sterile and static."

Ballet has graced the television screen quite often of late. NBC's Monday show, *Through the Crystal Ball*, has enlisted Michael Kidd, George Balanchine, Helen Tamiris and Hanya Holm as choreographers

for the re-telling of familiar legends in pantomime (*Robinson Crusoe*, *Ali Baba*, *Cinderella*, *Gulliver's Travels*). Jimmy Savo, comedian, is host and story-teller. Noted dancers were engaged for each show.

The television debut of the Ballet Theatre was a decided success, although conventional to the extreme. The occasion was an hour's program on May 22, from 9 to 10 P.M. E.D.T., over the NBC network. Two ballets were shown: the character piece, *La Fille Mal Gardée*, and *Pas de Quatre*, the revival of the classic quartet of ballerinas. Dancing in the first were Igor Youskevitch, Nana Gollner, Edward Caton, Nicolas Orloff and Paul Godkin. The camera faithfully followed their expert enactment of the simple story of thwarted young lovers, an ambitious mother, a rich and foolish suitor, and the inevitable happy ending. Close-ups were used to good advantage, particularly with Miss Gollner, who is as pretty in short as in longer range; with Mr. Caton, whose farcical playing of the old woman was delicious to watch; and with Mr. Godkin, who was genuinely comic as the butterfly-net-waving simpleton.

Pas de Quatre benefited from camera work a trifle more adventurous. The four lissome ladies were allowed to float about the small stage in full figure, in close-up and in occasional superimpositions and double exposures which were delightful. More of this type of filming could well be introduced—anyone who has seen the *Red Shoes* film longs for it. But the television approach is still tentative, and understandably so. Until directors and camera men know their medium as thoroughly and intimately as choreographers, or opera stage directors, the video cameras will hesitate to take liberties and will continue to grind out conventional long and short shots in predictable alternation.

Winter Into Summer

The end of May brought the last of that excellent series, *Pioneers of Music*, which represents the only attempt at musical education on the nation-wide networks (California has two series, *Symphonies for Youth*, and the *Standard Hour*, but they do not reach the East in any comprehensive-



Sy Friedman

BALLET THEATRE'S VIDEO DEBUT

The Misses Norma Vance, Diana Adams, Jocelyn Vollmar, and Jacqueline Dodge, of Ballet Theatre, seen in the NBC television presentation of *Pas de Quatre*

ness). NBC has been justly proud of this orchestral series, which was a feature of the NBC University of the Air in co-operation with the University of Southern California. Growing out of the series, *Orchestras of the Nation*, *Pioneers of Music* began on Feb. 5, and continued weekly with programs planned to outline pioneering in various types and nationalities of music. Each was played by a different orchestra: the Kansas City Philharmonic, under Hans Schwieger; the Baltimore Symphony, under Reginald Stewart; the Columbus Philharmonic, under Izler Solomon; the New Orleans Symphony, under Massimo Freccia; the Buffalo Philharmonic, under William Steinberg; the Utah Symphony, under Maurice Abravanel; the Indianapolis Symphony, under Fabien Sevitzky; the San Antonio Symphony, under Max Reiter; the Pittsburgh Symphony, under Vladimir Bakaleinikoff; the Rochester Philharmonic, under Erich Leinsdorf; the Oklahoma Symphony, under Victor Alessandro; the Duluth Symphony, under Joseph Wagner; the Intermountain Symphony, under Allen Jensen;

the Santa Monica Symphony, under Jacques Rachmilovich; and the Eastman School Symphony, under Howard Hanson (two programs). Excellent program material was compiled in an attractive study booklet by Ernest La-

(Continued on page 26)

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PHYLLIS KRAEUTER, Cello
GRANT JOHANNESSEN, Piano

ROLAND GUNDRY

Violinist

GRANT JOHANNESSEN

Pianist

NATION-WIDE attention to the Sixth Annual Radio Poll conducted by MUSICAL AMERICA, including announcement of the results in the columns of many newspapers, has attested to the growing significance of the undertaking.

Several network broadcasts, in which awards were presented, also demonstrated the importance of the poll. Five of these took place on Sunday, May 22. At 8:15 A. M., E.D.T., Ernest La Prade accepted awards on behalf of NBC from Quaintance Eaton, associate editor of the publication. These were for the network itself, as the most faithful in serving the cause of serious music; for Arturo Toscanini and his production of *Aida*; for the NBC String Quartet and several individuals identified with NBC. Cecil Smith, editor of MUSICAL AMERICA, introduced the program.

At 9:15, E. Power Biggs received his award as foremost organist on his CBS program from Boston. Cyrus Durgin, Boston representative for the magazine and critic of the *Boston Globe*, spoke.

Mishel Piastro received the award for the Longines Symphonette as the foremost concert ensemble from Miss Eaton on the orchestra's broadcast over CBS at 2 p. m. In the intermission of the CBS Symphony, James H.

Fassett, supervisor of the Music Division, presided over the regular Green-room broadcast in which Miss Eaton presented three awards. These went to three different elements of the New York Philharmonic-Symphony broadcasts: the orchestra itself, as outstanding symphony orchestra; the intermission feature, *Weekend with Music*, as best script material, and Deems Taylor as outstanding announcer-commentator. Mr. Fassett accepted the award for Mr. Taylor, who was absent; the orchestra's award was accepted by Bruno Zirato, co-manager; and David Anderson, representing Standard Oil (New Jersey), sponsor of the broadcasts, was present to acknowledge the awards to *Week-end with music*.

At 5 p. m., Arthur Fiedler spoke from Boston in acceptance of his award as outstanding program conductor. This was presented by Miss Eaton from New York, in the course of a broadcast of the RCA Victor Show over the NBC network.

Other personal presentations were made to winners, as may be seen in the photographs on the inside back cover. Three winners, Marian Anderson, Artur Rubinstein and Robert Casadesu, are in Europe. A Telephone Hour presentation will be made later.

RADIO

(Continued from page 25)

Prade of NBC, and the series was designed as a home study course, part of an experimental program in music education at the college level. This marked the fifth season of Orchestras of the Nation, a valuable contribution to radio music by NBC.

As the New York Philharmonic-Symphony season ended, the CBS broadcast period on Sunday afternoons was absorbed once again by the CBS Symphony, under Bernard Herrmann. Also returning to the intermission periods was James H. Fasset, supervision of the CBS Music Division, in Green Room talks with guests. Oliver Daniel is director. . . . Other summer replacements: Nelson Eddy and Dorothy Kirsten take over the NBC Kraft Music Hall on Thursdays at 9 p.m. E.D.T. . . . Surprise Serenade, with Ed Davies, baritone, and Joseph Gallichio's orchestra, replaced the RCA Victor Show on NBC, Sundays at 5 p.m. E.D.T.

Personalities

As Harvest of Stars toured the country, James Melton, star of the program (which switched from CBS to NBC in the middle of the tour), invited local artists to appear with him in several places. Dorothy Warendkjold, soprano, sang with the tenor on April 24 in San Francisco; Lillian Murphy, soprano, appeared in Kansas City on May 8; and in an earlier broadcast from Vancouver, B. C., Canadian artists were enlisted. . . . Claramae Turner, mezzo-soprano, and Clifford Harvuot, baritone, both of the Metropolitan Opera, appeared frequently on the operatic programs over the Mutual network, and also on WJZ, in Let's Go to the Met.

NBC Symphony, May 7

For his second appearance with the NBC Symphony this season, Erich Leinsdorf, conductor of the Rochester Philharmonic, chose a program that began with excerpts from Sir Hamilton Harty's arrangement of Handel's Water Music, and, after Schubert's Fifth Symphony and the waltzes from Strauss' Der Rosenkavalier, ended with a ballet suite from Verdi's Otello. Mr. Leinsdorf's best achievement was in the Rosenkavalier waltzes, which were given a reading of solid respectability. Elsewhere, his approach seemed matter-of-fact and a little plodding, although the orchestra played so badly, particularly in the brass section, during most of the afternoon that it would be unfair to attempt a detailed evaluation of his intentions. J. H., JR.

NBC Symphony, May 14

Jean Geis, pianist, 1949 winner of the Biennial Young Artists' Auditions sponsored by the National Federation of Music Clubs, performed Liszt's Concerto No. 1, in E flat major, in the third program of Erich Leinsdorf's series with the NBC Symphony. The pianist played with technical deftness and musical sensibility, though she lacked the power and brilliance of tone always to cut through the orchestral mass in the climaxes. Mr. Leinsdorf gave her admirable support, keeping the weight of the orchestra at a minimum. He also led a spirited and precise performance of Beethoven's Symphony No. 2 in D major that would have been even more beguiling if the brass section could have been persuaded to play with more reserve. In the Prelude to Act III of Wagner's Meister-singer, Mr. Leinsdorf permitted the strings to sigh a bit too much, but the performance was otherwise well detailed. A. B.

DANCE

Virginia Johnson and Company Kaufman Auditorium, May 22

This brilliant recital demonstrated Miss Johnson's versatility as a choreographer as well as a performer. The most ambitious work on the program was The Invisible Wife, a dance-drama after a poem by Winthrop Palmer, commissioned by the Choreographers Workshop, with a telling score by Miriam Brunner for a small instrumental ensemble. The action concerns the tragic conflict of two brothers for the love of a girl, and the influence of a spectral figure, the invisible wife of the younger brother. The setting is New England; and William Cecil's décor, Randall Brooks' lighting, Charlotte Trowbridge's costumes and Miss Johnson's choreography were flawlessly integrated, to evoke the atmosphere of a small town in the nineteenth century, with its rigid social laws, its tensions and repressions.

Miss Johnson did not appear in the work. It was ably danced by Robert Pagent and James Nygren as the Brothers; Margaret Cuddy as the girl they love; Sharry Traver as the Invisible Wife; and in lesser roles, Marc Breaux, Doris Ebner, Barbara Cerchonie, Ruth Webb and Carl Luman. The Invisible Wife is an exciting drama. The long passage danced by Aaron near the end of the work was the only spot which seemed discursive to this observer. Otherwise the action moved swiftly and inevitably towards the fatal struggle between the brothers. With this composition, Miss Johnson may be said to have reached full creative maturity; it will bear reseeing many times.

Crisis, a solo, with a highly dissonant and effective score by Florence

Weber, is a study in desperation, ending in a temporary victory over the terror and hysteria of the situation. The entire action centers around a chair, and it is one of those daring experiments which are either completely successful or embarrassingly bad. Fortunately, Crisis is both psychologically and choreographically powerful. Miss Johnson danced it superbly. Quatuor, beautifully performed by Miss Cuddy, Miss Ebner, Miss Traver and Miss Johnson, is a composition in pure movement, romantic in style but structurally clear and logical.

The program opened with Miss Johnson's Sarabande and Bourrée, ineffectively costumed, but charming in a conventional way. Within These Walls, the portrait of a famous woman whose devouring ego and possessiveness destroy the love of all those around her, lacks the objectivity and integration of The Invisible Wife, though it has some excellent episodes. Miss Johnson danced the role of the woman vividly and the others in the cast were Helen Franklin, Mr. Breaux, Miss Cuddy and Miss Traver. Miss Cuddy, assisted by Miss Ebner and Mr. Luman, danced some Folk Songs, of her own composition. The choreography was repetitious and not much helped by the almost inaudible singing of Doni and Jay Saunders.

R. S.

Wichita Falls Symphony Completes First Season

WICHITA FALLS, TEX.—The Wichita Falls Symphony, conducted by Frederic Balazs, completed its first season with a concert on April 11 and a Pop concert on May 16. Herbert Rogers was soloist in Chopin's Second Piano Concerto in the former program, and the final program included works by Johann Strauss and contemporary American composers, with Steven Ann Akin, soprano, as soloist.

HANS PFITZNER

SALZBURG.—Hans Pfitzner, composer, died in Salzburg on May 22, at age of 80. He was penniless and had been supported by the Vienna Philharmonic Orchestra. Following World War II, he had been living in a home for the aged in Munich where he was found by Rudolf Hanzl, president of the Vienna Philharmonic, who took him to Vienna. The Philharmonic adopted him and paid his bills.

Pfitzner was born in Moscow of German parents, on May 5, 1869. His first musical study was with his father, violinist and musical director at the Municipal Theater in Frankfurt. He later attended the Hoch Conservatory where his teachers were Kwast in piano and Knorr in composition. He remained there from 1886 to 1890. He taught piano and composition for one year at the Coblenz Conservatory and conducted from 1894 to 1896 at the Municipal Theater of Mainz. The following year he became a teacher of composition and conducting at the Stern Conservatory in Berlin and from 1903, first conductor at the Theater des Westens and in 1907-1908 of the Kaim Concerts in Munich. In 1908 he became municipal music director and director of the conservatory in Strasbourg, succeeding Stockhausen. He also held other important musical positions in Munich, Berlin, Mainz and Coburg and received various honors from universities and governments.

Of his operas, Palestrina, brought out in Munich in 1917, is the best known but he also wrote Der Arme Heinrich, Die Rose vom Liebesgarten and Das Herz.

Other works include the Oratorio von Deutscher Seele, given by the Friends of Music under Bodanzky in Carnegie Hall in 1923. He also wrote a number of scenes for different voices



Hans Pfitzner about twenty years ago

and orchestra; about 100 songs; and edited operas by E. T. A. Hoffmann and Marschner. Instrumental works included concertos for piano and for violin, and chamber music for different combinations. He wrote a number of critical works on musical subjects.

Pfitzner is credited with at first expressing approval of the Nazi regime, but he was constantly embroiled with both Hitler and Göring, over musical matters, and his works were not played in Germany after he had protested against the Führer's persecution of the Jews and had dedicated his book, Pictures and Impressions, to a Jewish friend.

Obituary

ROSITA RENARD

SANTIAGO, CHILE.—Rosita Renard, Chilean pianist, died here on May 25.

Her husband, Otto Stern, also a musician, and Claudio Arrau and Armando Palacios, both Chilean pianists, were with Mme. Renard at the time of her death. She was born in Santiago in 1898. At the age of four, she had begun to teach herself to play the piano. Not until she was eight did she have lessons with a regular teacher. She attended the National Conservatory in Santiago, where, from 1930, she was a member of the faculty. She went to Berlin on a scholarship from the Chilean government and studied at the Stern Conservatory under Krause, winning the Liszt medal. She left Berlin in 1914, at the outbreak of the First World War, and after two years at home went to the Rochester Conservatory.

In 1917, she went to New York. Friends sponsored a recital in Aeolian Hall, which won her acclaim from both audience and critics. She appeared with the New York Philharmonic and subsequently with other leading orchestras, as well as making tours which included Europe, Mexico, Canada and the United States. She made two extended tours as assisting artist to Geraldine Farrar.

Mme. Renard, after a long absence from New York, gave a recital in Carnegie Hall, New York, on Jan. 19 of this year.



Rosita Renard

ADDIE WOLFF KAHN

LONDON.—Addie Wolff Kahn, widow of Otto H. Kahn, banker and for 23 years chairman of the board of directors of the Metropolitan Opera, died in Claridge's Hotel on May 15, following a heart attack. She was 73 years old. Much interested in music, she gave frequent musicals in their Fifth Avenue home, at which many of the world's most famous artists took part. Mrs. Kahn retained her interest in the Metropolitan after her husband's death in 1934. She was also a director of the Manhattan School of Music.

SIDNEY HERBERT HORNER

BROOKLYN.—Sidney Herbert Horner, for a number of years a member of the violin section of the New York Philharmonic, died at his home on May 7, at the age of 92. A native of England, he had become a citizen of this country many years ago. Besides playing in the New York Philharmonic, he acted as conductor for various Broadway musical shows and operettas, notably Victor Herbert's Babes in Toyland in 1903.

ALBERT HALSTEAD, formerly member of the U. S. Consular Service in London, Vienna, Stockholm and Montreal; newspaper editor; and father of Margaret Halstead, soprano of the Metropolitan Opera from 1932 to 1937, died at the Old Lyme Inn, Conn., on May 21. He was 81.

WILLIAM CHURCHILL HAMMOND, for 64 years organist in the Second Congregational Church of Holyoke, Mass., and one of the musical pioneers in the Connecticut Valley, died on April 16.

MARIE JOSEFFY, 92, widow of the late pianist and composer, Rafael Joseffy, died on April 1 at the Moses Ludington Hospital, Ft. Ticonderoga, N. Y.

Opera and Concerts in Rio

(Continued from page 6)

a name for themselves and thus obtain radio and concert engagements.

The company has prepared a small repertoire in the past months, including La Bohème, Madama Butterfly, La Traviata, and one act from Lohengrin, as well as such lesser-known works as Pergolesi's La Serva Padrona, and Puccini's Suor Angelica. Each opera will be given several performances.

The mayor of the city was present at the opening performance of La Bohème, not as an invited guest, but as a paying member of the audience. The performance was one well worth hearing. The stage production, especially in the first two acts, was well rehearsed and properly prepared, and some of the voices, particularly those of the male singers, were surprisingly fresh and well-trained. José Torre,

from the Municipal Theatre, conducted, and the cast included Cecilia Mota, Hilda Magalhães, Edgard Veloso, Raul Gonçalves, Luiz Nascimento, Nestor Caparelli, and Tarquinio Lopes.

In March, the Municipality organized a series of four concerts by the orchestra of the Municipal Theatre. Four Brazilian conductors — Francisco Mignone, Radames Gnatalli, Carmargo Guarnieri, and Vincente Fittipaldi — each conducted one program including their own works, with such Brazilian artists as Noemia Bitencourt and Iberê Gomes Grosso as soloists. Although the theatre was not full, there was an appreciative audience.

Because its permanent conductor, Eugen Szenkar, will only conduct for four months, starting in July, the Brazilian Symphony will be led this season by both Brazilian and foreign guest conductors; among them Heitor Villa-Lobos, Mr. Mignone, and Eleazar de Carvalho. The first two pairs of concerts were given under the baton of Lamberti Baldi, who conducts regularly in Montevideo and Buenos Aires. The programs included works by Honegger, Mousorgsky, Vivaldi, Mendelssohn, Mozart, and two Brazilian composers — Mignone's Lenda Sertaneja No. 2, and Oscar Lorenzo Fernandes's Impapara. Mr. Baldi, whose conducting is a little on the heavy side, and who is inclined to alter tempos, nevertheless displayed fine control over the orchestra and gained a *succes d'estime*.

Two recitalists — Gyorgy Sandor, pianist, and Henryk Szeryng, violinist — have so far made guest appearances in this city. The former, engaged by the Brazilian Association of Concerts, gave three recitals and one concert, at which he presented the South American premiere of Bartók's Third Piano Concerto, under the baton of Mr. Mignone. Apparently, too few rehearsals preceded the rather inadequate performance. Music by Mignone and the Tchaikovsky Piano Concerto comprised the remainder of the program. In his first recital, made up of works by Liszt and Chopin, Mr. Sandor was at his best, displaying a smooth touch and fine musicianship without letting virtuosity dominate his playing. Other works, for example, Beethoven's Sonata in D major Op. 28, and Brahms' Variations on a Theme by Paganini, were rather too superficially performed.

Mr. Szeryng, the young Polish violinist who had previously appeared here, was presented by the Cultura Artística in the opening concert of its series. His second recital was given as part of the series arranged by the Municipality. On both evenings, Mr. Szeryng proved to be a fine musician who has matured since he was last heard in this city. His programs included works by Paganini, Vivaldi, Schumann, and Glazounoff.

Buenos Aires

(Continued from page 6)

poche, and Iberê Gomes. We will also hear the Moyse Trio, the Jamet Quintet, and the Hungarian Quartet. The Vienna Choir Boys will appear here after a long absence.

Besides Mr. von Karajan, Victor de Sabata, Erich Kleiber and the fourteen-year-old Pierino Gamba will also conduct concerts. It is possible that Wilhelm Furtwängler will conduct a series during the Spring season, and Fritz Busch and Hermann Scherchen may also make appearances.

The opera season at the Colon Theatre will include performances of Don Giovanni, Die Meistersinger, Aida, La Traviata, Lucia di Lammermoor, Suor Angelica, Gianni Schicchi, Turandot, Madama Butterfly, La Bohème,

Faust, Khovanchina, Samson and Delilah, Norma, Le Rossignol, and Sueño de Alma, by the Argentine composer Carlos López Buchardo. Argentine premieres will be given of Gluck's Iphigenie in Aulis, Strauss' Die Frau Ohne Schatten, and Albert Roussel's Padavati.

Guest singers include Maria Galas, Hilde Konetzni, and Germaine Hoerner, sopranos; Elizabeth Hönges, Hélène Bouvier, and Fedore Barbieri, contraltos; Mario del Monaco, Mario Fillippeschi, Tyge Tygessen, Antón Dermota, and Ludwig Suthaus, tenors; Hans Hotter and Carlo Galeffi, baritones; and Nicola Rossi Lemeni, Ludwig Weber, and Erich Kunz, basses.

Among the leading Argentine singers who will appear are Delia Rigal, who scored an outstanding success as Leonora in Fidelio, at the Teatro alla Scala in Milan; Isabel Marengo, and Helena Arizmendi. Others of importance are Carlos Guichandut and Renato Cesari, baritones. Tullio Serafin, Ettore Panizza, Ferruccio Calusio, and Erich Kleiber will conduct.

There will also be a Stravinsky Festival, which will include performances of La Rossignol, Petrouchka, and Orpheus. The ballets will be staged by Ian Cieplinsky, Aurel Milloss, and Leticia de la Vega.

The country's most important musical groups are preparing large-scale activities. The Wagnerian Association has scheduled a series of symphonic programs; the Amigos de la Musica is sponsoring several concerts by its chamber group, to be conducted by Ljerkó Spiller, Mr. Busch, and Mr. Scherchen; and there will be a number of open-air performances, including Mozart's La Finta Giardiniera.

Sevitzky Leads Final Indianapolis Concerts

INDIANAPOLIS.—The final pair of subscription concerts of the Indianapolis Symphony, under Fabien Sevitzky, on March 26 and 27, included Beethoven's Ninth Symphony and the first performance of Anis Fuleihan's Concerto for Violin, Piano, and Orchestra, with Leon Zawisza, the orchestra's concertmaster, and the composer as soloists. Soloists in the symphony were Naomi Pryor, soprano; Eleanor German, contralto; Myron Taylor, tenor; and Bruce Foote, baritone. The Indianapolis Symphonic Choir, prepared by Edwin Biltcliffe and Clarence Elbert, sang brilliantly. The program opened with Mozart's Overture to the Impresario.

Shostakovich's Fifth Symphony and Chopin's Second Piano Concerto were the principal works in the thirteenth pair of subscription concerts on March 19 and 20. Menahem Pressler gave a sensitive and poetic interpretation of the concerto, and Mr. Sevitzky provided piquant readings of Purcell's Suite from the Faery Queen, arranged by Harold Byrns, and Sowerby's Overture, Comes Autumn Time.

Capacity audiences saw a performance of Ballet Theatre at the Murat Theater on March 28, the final program in the Martens concert series.

EDWIN BILTCIFFE

Charleston Symphony Concludes Tour Season

CHARLESTON, W. VA.—The Charleston Symphony, which closed its regular subscription season with concerts on April 24 and 25, presented its final concert of the tour season in Beckley on May 1, under the auspices of the Beckley Symphony Association.

Antonio Modarelli led the orchestra in performances of Sibelius' Symphony No. 1; Debussy's Clair de Lune; the Overture to The Secret of Suzanne, by Wolf-Ferrari; Perpetuum Mobile, by Johann Strauss; Rimsky-Korsakoff's Capriccio Espagnol; and Unto the Hills, a tone poem by Mr. Modarelli, dedicated to West Virginia's hills.

B. F. E.



Witold Malcuzyński, pianist, on board a Europe-bound ship, with Jeanette Addison, of the "Musical America" staff

DeLamar and Ericourt At Florida Composers' Meeting

DE LAND, FLA.—Eric DeLamar and Daniel Ericourt participated in the annual meeting of the Florida Composer's League on April 1 and 2, at John B. Stetson University. Mr. Ericourt presented a piano recital, and Mr. DeLamar served as consultant in two panel discussions, in which Stephen Park, of the University of Tampa, and K. O. Kuersteiner, of Florida State University, participated. Frederick Youngfelt was elected president.

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Noel Straus, N. Y. Times

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June, 1949

NEW MUSIC

Choral and Piano Works By Charles Ives Issued

THE publication of Charles Ives' Three Harvest Home Chorales, for chorus, and three of his piano pieces, Three Page Sonata, The Anti-Abolitionist Riots in Boston in the 1850's, and Some South-Paw Pitching, by Mercury Music Corporation is another step in the belated recognition of America's most original, and very possibly her greatest composer. The piano pieces, fascinating as they are, have a somewhat fragmentary effect, but the Chorales are as formally compact as they are spiritually profound.

Composed fifty years ago, these choral compositions are still so revolutionary in their musical idiom that they mark Ives as one of those prophetic artists who rise completely above the fashions and foibles of their time. Like Melville's Moby Dick, and Whitman's Leaves of Grass, the Harvest Home Chorales belong rather to the twentieth century than to the nineteenth. And like those literary masterpieces, they have a visionary power and grandeur of style which reflect the influence of a new world upon the human imagination. Emerson once wrote of a brilliant but superficial contemporary, "What you are speaks so loudly that I cannot hear what you say." In the music of Ives, on the contrary, what the man is speaks loudly and clearly, no matter how complex the musical speech may be. The more one studies it, the more one discovers of human as well as esthetic value in this outwardly forbidding music, with its bristling polytonality, polyrhythms and calm disregard for the canons of respectable nineteenth century music-making.

The Chorales are settings of poems by Rev. George Burgess, John Hampton Gurney and Rev. Henry Alford. They are available in versions for mixed chorus, with piano or organ, or with organ and brass. The latter version is far more effective, and it was in this form that they were heard for the first time at a concert given by the Collegiate Chorale on March 2, 1948 in New York. Although the poems are not very distinguished from a literary point of view, Ives has enhanced their value in expressing his faith in the renewal of the earth and of the life force, as Shaw calls it. This music reminds one very strongly of Martha Graham's dance composition, Dark Meadow.

Sacred Songs of Quality and Appeal Go, And Sin No More

High, Low —LA FORGE
They That Trust in the Lord

High, Low —LA FORGE
Be Ye Kind, One to Another

Low —DAVIS
Trust in the Lord

High, Medium —DAVIS
Come Unto Me

Medium —TEST
Keep Thou Not Silence, O God

High, Low —SIEGEL

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are also suitable for the
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The first Chorale, Harvest Home, is built of chromatically shifting chords above pedal points, with vocal parts rich in contrapuntal imitation and bold skips. The sopranos enter with an upward leap of a seventh and are promptly answered by the basses with a downward seventh which give a tremendous thrust to the voice parts. Free as are the modulations, the music never loses its unity or direction. The second piece, Lord of the Harvest, is a hymn of praise with magnificent harmonies. The voice parts are written in a triplet rhythm against an accompaniment in two-two rhythm, producing a swaying effect of peculiar magic. The third Chorale, a hymn of thanks, contains a dramatic passage, "All is safely gathered in ere the winter storms begin," with a vocal glissando in all four parts which looks terrifying on paper but works out splendidly in performance. Choral directors with courage and imagination should welcome the publication of these pieces, for they will richly reward the labor expended on them. R. S.

An Old Cornish Ballad And Other British Songs

WILLIAM PEARSON'S arrangement of an old Cornish ballad, Song of the Western Men, for four part chorus of male voices (Elkin & Co.; Galaxy Music Corporation) is a stirring marching song. A piano accompaniment is provided for rehearsals, but the work should be sung a cappella, for the voice part-writing is solid and needs no support. The same publishers also issue Darby Kelly, a charming air by John Whitaker (1776-1847) arranged for mixed chorus a cappella by John Clements; Where Are the Joys?, a setting of a lyric by Burns, for unison chorus with piano, by Harold Spicer; A Song of the Harvest, and Going to the Sea, unison songs with piano accompaniments, by Arthur Baynon; and The Cow, a unison song with piano accompaniment, by Eric H. Thiman. R. S.

Reviews in Brief For Chorus, Sacred

From Galaxy Music Corporation: I Want Jesus To Walk With Me, Negro Spiritual (SATB a cappella), arr. by Edward Roatner. The Souls of the Righteous, short anthem or introit (SATB a cappella), by Herbert Murrill (Stainer & Bell).

From J. Fischer & Bro.: He Aint Coming Here To Die No More, Negro Spiritual (SATB with contralto solo, with optional piano accompaniment), by Noah Francis Ryder. The Summons (TB with piano or organ), by T. Tertius Noble.

From Music Press Inc.: Ave Regina Coelorum, two motets (ATT or AAA, and SATB a cappella) by Guillaume Dufay, arr. by Manfred F. Bukofzer.

From H. W. Gray: Missa Brevis No. X (SATB a cappella); and Magnificat and Nunc Dimittis (SATB with organ), by Healy Willan. Jesus' Mother and Mine, Mother's Day anthem (SATB with organ), for combined junior and senior choirs, by W. A. Goldsworthy. O Israel, How Great Is The House of God (SATB with organ), shortened version, by Clarence Dickinson. Benedictus Es, Domine (SATB and TTBB with organ), by Richard Purvis. Praise to the Risen Lord, Cantata (SATB with organ), by Louie White.

From Robbins Music Corporation: Bid Me Enter In (SATB with piano), words by Mary Ann Eager, music by Harry Robert Wilson.

From Leeds Music Corporation: Mass in Honor of St. Francis, mixed voices with organ, by Roger Wagner. Mass in Honor of St. Paul, mixed voices with organ, by Richard Keys Biggs.

For Chorus, Secular

From Associated Music Publishers: Daniel in the Lion's Den, novelty



Paul Hindemith and Everett Helm, chief of the theatre and music branch of the Office of Military Government for Hesse, during the composer's German tour

version (SATB with piano), arranged by Julian Webster, edited by George Strickling.

From J. Fischer & Bro.: Sing On! Sing On! (TTB with piano), by Gustav Klemm. Brothers, Sing On! (TBB) a cappella music by Grieg, arranged and edited by Howard D. McKinney.

From Edward B. Marks: Shangó (SA or TB or SATB a cappella) by Jayme Ovalle, a Brazilian religious chant.

From Mills Music, Inc.: The Dream of Olwen (SATB with piano), by Charles Williams, arr. by Henry Geehl. Snowbird (TTBB with piano), by Pat Thayer, arr. by Leslie Woodgate, a North American Indian song. Brooklyn Baseball Cantata (SATB or TTBB with soloists and piano), by George Kleinsinger.

From Robbins Music Corporation: The Song of the Swamps (SATB with baritone solo, with piano) by Harry Robert Wilson.

From Mercury Music Corporation: Johnny Appleseed (SATB with piano), by Elie Siegmeister.

Five Traditional Songs Set by Ernst Victor Wolff

SINGERS who like fairly elaborate concert settings of familiar airs will welcome Ernst Victor Wolff's new accompaniments for Five Traditional Songs (G. Schirmer). Mr. Wolff has set Annie Laurie; What Child Is This (a carol based on Greensleeves); The Last Rose of Summer; O No, John!; and When You and I were Young, Maggie. The most successful of the accompaniments is that for O No, John!, with imaginative bell effects at the line, "O hark, I hear the church bells ringing, will you come and be my wife?" Even in this song there are touches of lush conventional harmony that may upset purists, but Mr. Wolff has worked excellently, given his premises. Annie Laurie has a range from E flat to G; What Child Is This, from C to E flat; The Last Rose of Summer, from F to A; O No, John!, from D to G; and When You and I Were Young, Maggie, from C to E. R. S.

Reviews in Brief

From G. Schirmer: A May Carol, by Roland Diggle. When I Was Young, by Daniel Wolf. Letter to Freddy, Once a Lady Was Here, and Song of An Old Woman, by Paul Bowles. Gliding O'er All, Young Love, and Auguries of Innocence, by Otto Luening. The Olive Tree, by Alec Wilder.

From Carl Fischer: Love Magic, Drake's Drum, and Home-Coming, by Herbert J. Wrightson. American Songster, Seventeen American folk-songs, by Jacques Wolfe. Six Songs to Poems by E. E. Cummings, by

William Bergsma. Drum of Peace, by John Sacco. Deep Wet Moss, by Merle Kirkman. The Congo, a setting of Vachel Lindsay's poem, by Jacques Wolfe. Fog, by Roy Harris. From Oxford University Press (Carl Fischer): Sweet Echo, a difficult and elaborate duet, text by Milton, by Roger Fiske. Five Songs with words by John Shaw Neilson, by Margaret Sutherland. Epitaph, by Phyllis Tate. We Three Merry Maidens (Nous étions trois filles), with French and English texts, by Alan Rawsthorne. The Country Girl's Farewell, by Archibald Jacob. Three songs to poems by John Donne: Sweetest love, I do not go; Go, and catch a falling star; and The Good-morrow; by Bernard Stevens. Phillida, by Graham Godfrey. There Was One, by Martin Penny. The Shepherdess, by Lionel Salter. The Seas Are Quiet, by Michael Mullinar. Three Chinese Songs, to translations by Arthur Waley, by Robin Orr. Ragoon, by E. J. Moeran. Hush!, and At Night, by Maurice Johnstone.

From Leeds Music: So I Go Singing, by Walter Bransen, verses by Thomas Grant Springer.

From Marks Music Corporation: Malaguena, by Ernesto Lecuona, arranged as a song with Spanish lyric by the composer, English words by Marian Banks, and piano accompaniment devised by Rudolph Goehr; Men of the Haganah, by Harry E. Anik, words by Abraham Regelson, and Zvee Scooler. C.

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Choral Works

Alexander, Haim: Barechu (Park Ave. Synagogue, May 20)
Bernstein, Aviasai: Ahavat Olam (Park Ave. Synagogue, May 20)
Bernstein, Leonard: Hashkivenu (Park Ave. Synagogue, May 12)
Brant, Henry: Credo for Peace (Park Ave. Synagogue, May 12)
Diamond, David: Longing for Jerusalem (Park Ave. Synagogue, May 12)
Freed, Isadore: May the Words (Park Ave. Synagogue, May 12)
Gould, Morton: Hama-Aviv Arovim (The Evening Twilight) (Park Ave. Synagogue, May 12)
Gradewitz, Peter: Veshamru (Park Ave. Synagogue, May 20)
Gruntal, Joseph: Alenu (Park Ave. Synagogue, May 20)
Haim, P. Ben: Adolai Malach (Park Ave. Synagogue, May 20)
Harris, Roy: Israel (Park Ave. Synagogue, May 12)
Jacobi, Frederick: Ahavas Olam (Everlasting Love) (Park Ave. Synagogue, May 12)
Lavry, Marc: Ma Tovv (Park Ave. Synagogue, May 20)
Lustig, Moshe: Shema Yisrael (Park Ave. Synagogue, May 20)
de Menasse, Jacques: Lecho Dodi (Greeting to the Sabbath) (Park Ave. Synagogue, May 12)
Milhaud, Darius: Borechu (Call to Prayer) (Park Ave. Synagogue, May 12)
Moore, Douglas: Vayechulu (Park Ave. Synagogue, May 12)
Nardi, Naum: Kiddush (Park Ave. Synagogue, May 12)
Solomon, Karl: Adon Olam (Park Ave. Synagogue, May 20)
Starer, Robert: Vayechulu (Park Ave. Synagogue, May 20)
Still, William Grant: The Voice of the Lord (Park Ave. Synagogue, May 12)
Weill, Kurt: Kiddush (Park Ave. Synagogue, May 12)
Weiner: The Golem (Prologue) Leivick (Workmen's Circle Chorus, May 15)
Winslow, Richard: Mr. Bluefrock Considers It All (The Interracial Chorus, May 15)
Wohl, Yehuda H.: Mi Chamocha (Park Ave. Synagogue, May 20)

Orchestral Works

Hindemith, Paul: Concerto for Flute, Oboe, Clarinet (CBS Symphony, May 15)
Rogers, Bernard: Symphony No. 4 (CBS Symphony, May 15)
Thompson, Randall: Symphony No. 3 in A Minor (CBS Symphony, May 15)

Chamber Music

Adam, Claus: String Quartet (1947) (ISCM Concert, May 17)
Gideon, Miriam: Quartet for Woodwinds (Andantino, Allegretto) (ISCM Concert, May 21)
Mennini, Louis: Canzone for Chamber Orchestra (Alice M. Ditson Concert, May 14)
Perle, George: String Quartet No. 4 (The New Music Quartet, ISCM, May 21)

Songs

Heise: Dyvkes Sange (Margareta von Fielitz, May 23)
Hoogs, Stella: Her Eyes (Midori Omine, May 16)
Rorem, Ned: Penny Arcade, a song cycle (Nell Tangeman, Composers' Forum, May 19)

Violin

Kirchner, Leon: Duo for Violin and Piano (1947) (Broadus Erle, Composers' Forum, May 19)

Clarinet

Hopkins, Kenyon: Song and Rondo (David Oppenheim, ISCM Concert, May 21)

Cello

Rorem, Ned: Mountain Song, for cello and piano (1948) (Seymour Barab, cellist, and Byron Hardin, Pianist, Composers' Forum, May 19)

Piano

Kirchner, Leon: Sonata for piano (1948) (Leon Kirchner, Composers' Forum, May 19)

Middlebury Plans Composer's Conference

MIDDLEBURY, VT.—A composers' conference and a chamber-music center will be sponsored by Middlebury College from Aug. 20 to Sept. 3. The conference, of which Alan Carter is director, will offer readings of student works, and lectures and discussions by the staff members—Otto Luening, Ingolf Dahl, Esther Williamson, Carter Harman, and Richard Dana. The center is designed to afford professional and amateur instrumentalists an opportunity to perform under the guidance of Edwin Ideler, Robert Bloom, George Finckel, Virginia de Blasiis, Jean Berger, and Dan Farnsworth.

Hindemith and Schnabel Appointed to Harvard Posts

BOSTON.—Paul Hindemith, professor of theory at Yale University, has been appointed Charles Eliot Norton Professor at Harvard University for 1949-50. Mr. Hindemith will deliver six lectures next year and it is expected that he will offer a course in the department of music. Artur Schnabel, pianist and composer, has been appointed Louis C. Elson Memorial Lecturer for the same period. He will give two lectures on the function and limitations of music at the university early in December.

Gounod's Faust Staged By Baltimore Civic Opera

BALTIMORE.—The Baltimore Civic Opera Company gave a performance of Gounod's Faust on May 20, the first given since the death of its founder, the late Eugene Martinet. Leigh Martinet conducted; Mary Lida Bowen was the Marguerite; Frank Hedinger, the Mephistopheles; Homer Barnard, the Faust; and Robert Baker, the Valentin. The cast also included Roland Rosenthal, Betty Kaler, and Warren Alonso. Anthony Stivanello staged the production.

Oscar Fox Song Given London Premiere

On May 10, at a recital at the American Embassy in London, Chris Robinson, baritone, gave the first English performance of Oscar J. Fox's A Lodge in the Woods. Mr. Robinson, who appears in a leading role in the London production of Oklahoma, also sang Fox's The Hills of Home.

Burton Trimble Wins Marvin McDonald Award

ATLANTA.—The trustees of the Atlanta Music Club scholarship fund have announced the presentation of a Marvin McDonald Award to Burton Trimble, baritone. Mr. Trimble is working toward a master's degree in sacred music at Union Theological Seminary.

Contemporary Music In Cornell Festival

University Programs Include Works by Ives, Harris, Moore Riegger and Others

ITHACA, N. Y.—The third Festival of Contemporary Arts, held under the auspices of Cornell University from April 28 to May 14, included four concerts and a lecture on contemporary music. A student composers' concert was presented on May 1; the Walden String Quartet, assisted by John Kirpatrick, pianist, was heard in the Quartet No. 1, Op. 25, by Benjamin Britten, the Quartet No. 2 Op. 4, by Wallingford Riegger, and Robert Palmer's Quartet for Violin, Viola, Cello, and Piano, on May 5; and on May 8, Mr. Kirpatrick appeared with the Cornell Chamber Orchestra in a program which included Roy Harris' Piano Sonata; Alberto Ginastera's Lamentations of Jeremiah; Charles Ives' 67th Psalm; Douglas Moore's Dedication; excerpts from the music to the ballet, Letter to the World, by Hunter Johnson; and The Noise of a Multitude, and The Paper Reeds by the Brooks, from Randall Thompson's The Peaceable Kingdom.

The Cornell Festival Orchestra, under Robert Hull, and the Sage Chapel Choir, under Donald J. Grou, presented Burrill Phillips' Tom Paine Overture; Hunter Johnson's Adagio for Strings; Walter Piston's Symphony No. 2; Zoltan Kodaly's Psalmus Hungaricus; and Robert Palmer's Abraham Lincoln Walks at Midnight, in a concert on May 11. On the same day, Burrill Phillips, assisted by members of the department of music faculty of the university, gave a lecture and forum on the Contemporary Composer and His Audience. The festival also included theater, dance, and other cultural events.

EUGENE DEVEAUX

Edouard Nies-Berger Dedicates Newbury Organ

Edouard Nies-Berger recently dedicated a new organ in Newbury, Mass., where he gave several organ recitals. Mr. Nies-Berger also presented programs in Manchester, N. H., and Columbia, S. C., before local chapters of the American Guild of Organists, and is scheduled to play at the regional convention of the guild, to be held in Portland, Me., from June 28 to 30.

University of Kansas Holds Music Festival

LAWRENCE, KAN.—A performance of Brahms' Requiem, given by the combined choruses and orchestra of the University of Kansas, was the principal event in the university's Music Week Festival, held from May 1 to 7. Marie Wilkins, soprano, and Reinhold Schmidt, bass-baritone, were the soloists, and D. M. Swarthout conducted the program on May 1, which also included Randall Thompson's The Peaceable Kingdom and Aaron Copland's Appalachian Spring.

A lecture by Friedelinde Wagner was given on May 2; The Budapest String Quartet presented the closing concert in the university's Chamber Music series, on May 3; Gladys Swarthout, soprano, offered a recital as the closing event in the school's Concert series, on May 4; and Seymour Lipkin, pianist, was heard in a recital on May 5. The festival also included a concert by students in Lawrence public schools, special programs by the Rotary and Kiwanis clubs, and banquets.

Bononcini Opera Given by Hartt School

HARTFORD, CONN.—Giovanni Bononcini's opera, Polifem, written in 1703, was given its American premiere on May 12 by the opera department of the Julius Hartt School of Music. Moshe Paranov conducted, and the work was staged by Elemer Nagy.

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GOUNOD: Faust. Gori-Boué, soprano; Huguelette Saint-Arnaud and Betty Bannerman, mezzo-sopranos; Georges Noré, tenor; Roger Bourdon, baritone; Roger Rico and Ernest Frank, basses; Royal Philharmonic Orchestra and Chorus; Sir Thomas Beecham, conductor. (RCA Victor DM-1300 and DM-1301.)

FIVE ALBUMS by the Royal Philharmonic, Sir Thomas Beecham, conductor: **DEBUSSY:** Printemps (RCA Victor DM-1293). **DVORAK:** The Golden Spinning Wheel (RCA Victor DM-1291). **LISZT:** Orpheus, and **CHABRIER:** Joyeuse Marche (RCA Victor DM-1295). **MOZART:** Concerto for Flute and Harp, K. 299 (René Le Roy, flutist; Lily Laskine, harpist) (RCA Victor DM-1292). **SMETANA:** Overture, Polka, and Dance of the Comedians, from The Bartered Bride (RCA Victor DM-1294).

Britain's celebration of the seventieth birthday of Sir Thomas Beecham has been extended to this side of the Atlantic by RCA Victor's release of his performances of an opera and five orchestral works. In every case, the

engineering of the recordings is exemplary in balance and texture, and represents a high level of English technique, at least as satisfying as the best American accomplishments.

Faust is recorded virtually complete, except for the Walpurgisnacht Scene and Valentine's aria, Avant de quitter ces lieux (both of which are available elsewhere for those who desire to fill out the score). The singers, most of whom hail from the Paris Opéra, are completely competent and fully aware of the demands of their roles, though none of them individually is as striking—except in French diction—as some we have heard at the Metropolitan in earlier years. Sir Thomas' reading of the score has both drama and poetry, and always maintains a skillful articulation between the vocal and instrumental elements. In letter and in spirit the opera emerges with an authenticity, and consequently a power, our American performances of Faust some time ago ceased to attain.

Of the spate of purely instrumental recordings, the cheerful Mozart Concerto for Flute and Harp will probably be the favorite of many collectors, for it is played blithely yet serenely by the soloists—René Le Roy and Lily Laskine—and the orchestra. In sheer tonal opulence, Dvorak's richly scored symphonic poem, The Golden Spinning Wheel—unfortunately somewhat long for the merits of its thematic matter—is the most voluptuous out-

pouring in the entire set, and shows the remarkable roundness and unforced resonance of the Royal Philharmonic to advantage. Liszt's sententious Orpheus and Debussy's feeble Printemps are not any longer works of much interest, but Sir Thomas seeks out their best points, without altogether making a strong case for their perpetuation. The Bartered Bride music sounds altogether wonderful—especially the overture, which is restored to the moderate folk-dance pace it was intended to have, before virtuoso conductors began making a perpetuum-mobile stunt piece of it. In sum total, this allotment of birthday records is a credit to the orchestra, Sir Thomas, RCA Victor, and His Master's Voice, which made the original recordings in England. One might wish for other choices of music, but granting the choices, it would be useless to expect the pieces to be played much better.

C. S.

STRAUSS: Final scene, from Salome. Ljuba Welitch, soprano; Metropolitan Opera Orchestra, Fritz Reiner conducting. (Columbia MX-316, 2 discs; Long Playing ML-2048, coupled with Miss Welitch singing Tatiana's Letter Scene, from Tchaikovsky's Eugen Onegin.)

This remarkable recording proves—if proof is needed—that the triumph of Miss Welitch and Mr. Reiner in their performances of Salome at the Metropolitan Opera House last winter were no mere theatrical illusion. The soprano's singing is phenomenally accurate, tonally clear and dominating, and both penetrating and exciting in its interpretative scope. With the added virtues of Mr. Reiner's supreme understanding of the score and inspirational effect upon the players in the orchestra, and the best skill of Columbia's engineers, the recording becomes an item nearly everyone will want to possess, and listen to repeatedly. If it had been issued before the various annual spring record awards were made, this set would probably have captured some of the prizes.

C. S.

BEETHOVEN: Symphony No. 3, E flat major (Eroica). Amsterdam Concertgebouw Orchestra, Willem Mengelberg, conductor. (Capitol-Telefunken EFL-2502, 6 discs.)

From the musical point of view, Willem Mengelberg's magisterial performance of the Eroica Symphony, with the pre-war Concertgebouw Orchestra of Amsterdam, Holland, is perhaps the finest of all recorded versions of this masterpiece. For this reason it merits the serious consideration of all who may intend to purchase a recording of this symphony, though there is no denying that engineering techniques have made considerable strides in the direction of clarity and vibrancy since this performance was put on discs. The depth of sentiment, structural cohesiveness, and dramatic power of Mr. Mengelberg's reading make captiousness about the recording irrelevant; and the orchestra, when the album was made, was obviously one of the great ones of the world.

C. S.

HINDEMITH: Mathis der Maler. Berlin Philharmonic, Paul Hindemith conducting. (Capitol-Telefunken ECL-2503, 3 discs.)

The definitive version of Hindemith's symphony, Mathis der Maler, by the composer conducting the Berlin Philharmonic, is back in circulation, as one of Capitol's first reissues of prewar German Telefunken records. Unlike many composers, Hindemith is able to conduct his own music in superior fashion, so that this version of the symphony stands as a permanent model of interpretation. The recording is surprisingly up-to-date in sound. The album cannot be too strongly recommended to admirers of Hindemith's music.

C. S.

Publishers Offer Prizes to Composers

DAYTON, OHIO.—As part of its sixtieth anniversary celebration, the Lorenz Publishing Company is sponsoring a competition for manuscript anthems and organ voluntaries. All composers not under contract with the company are eligible. The contest closes on October 15, 1949. A first prize of \$250 for an anthem, and \$60 for an organ voluntary are being offered, as well as several other cash awards. Rules may be obtained from the Lorenz Publishing Company, 501 E. Third Street, Dayton 1, Ohio.

The Composer's Press, Inc., of 853 7th Ave., New York, has announced that its seventh annual music publication award contest will be open to a secular or sacred song; an anthem for mixed chorus with organ accompaniment; or an ensemble piece for brass sextet, to include two trumpets in B flat, a French horn in F, a baritone horn, a trombone, and a tuba. Royalty contracts will be awarded to the composers of the best works in each of the three categories, and a \$100 prize will be given to one of the winners.

The Friends of Harvey Gaul Sponsor Composers Competition

PITTSBURGH.—The Friends of Harvey Gaul, Inc., will sponsor a national music composition contest with a prize of \$400 for a choral work based on an American theme. The contest, which closes in December, is open to all United States citizens. Information may be obtained from The Friends of Harvey Gaul, 315 Shady Avenue, Pittsburgh 6, Penna.

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Goldman Band Plans Wagner Premiere

A large number of original band works and new arrangements will be given their premieres at the Guggenheim Memorial Concerts in Central and Prospect parks this season, by The Goldman Band. The programs will include the American premiere of Richard Wagner's Funeral Symphony, written in 1844 on the occasion of the reinterment of Carl Maria von Weber, and based on two themes from Weber's Euryanthe; Solemn Piece, an original band work by Virgin Thomson, which was commissioned by the League of Composers through funds made available by Edwin Franko Goldman, the band's conductor; and a new work by Robert Russell Bennett, entitled Suite of Old American Dances, which will be conducted by the composer at the opening concert on June 17. The season will extend to August 15, with concerts in Central Park on Sunday, Monday, Wednesday, and Friday evenings, and in Prospect Park, Brooklyn, on Thursday and Saturday evenings.

Among the new arrangements and revivals scheduled are Aaron Copland's An Outdoor Overture; Prokofiev's A Summer Day Suite; Kabalevsky's Comedian Galop! and excerpts from Verdi's Requiem. Free programs may be obtained by sending a stamped, self-addressed envelope to The Goldman Band, 1 University Place, New York 3, N. Y.

Installation Program Given By Lake View Musical Society

CHICAGO.—The newly elected officers of the Lake View Musical Society were installed at the season's final meeting of the club, on May 9. Mrs. Henry L. Porter is the new president; Mrs. Hubert O. Lane, the new second vice-president; Mrs. James Larsen, corresponding secretary; and Miss Clara Kittner, assistant treasurer. A program was given by Lois Gentile, mezzo-soprano; Norma Lozzi, soprano; Clara Vernon, pianist; and a trio composed of Irene Albrecht, pianist; LaReine Otten, flutist; and Rosalie Ernest, cellist. Mrs. Ruth Singletary accompanied the singers.

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Young Composers Meet at Evanston

CHICAGO.—The Northwestern University school of music sponsored a Midwestern Music Students' Symposium, with sessions on the Evanston campus from March 4 to 6. Works by composers from five schools were heard.

On March 4, the American Conservatory presented a morning chamber-music concert that included works by Dina Koston, Alfred Fissinger, William Walsh, Milan Kaderavek, Robert Kreutz and Robert Stewart. An afternoon chamber concert presented by Chicago Musical College included works by Harold Zabrack, George Bielow, Wayne Combs, Paul Kueter, Barnard Brindel, Richard Faith, George Ruffin Marshall, Allan Doerr, Franklyn Wolff, and Bryan Dority; and Northwestern University offered an evening chamber concert of compositions by Richard Dahlberg, William Malm, Bruce Howden, Esther Hickey, David Woolf, Robert Beadell, John Pozdro, James Hanna, DeLores Schwinger, William Allen, Elsie Fardig, Ralph Berger, Robert Wold, and Richard Boyell.

On March 5, the University of Michigan presented a morning chamber concert of music by Edward Chudarov, Leslie Bassett, Frederick Don Truesdell, and Grant Beglarian. De Paul University presented an afternoon chamber concert with compositions by Willis Charkovsky, Herman Pedtke, Harry Josephson, George Weber, John Downey, Seymour Saxon, Thomas Horgan, Cele Duval, Mort Abrams and John Leo Lewis.

The final concert was held on March 6, with Herman Felber conducting the Northwestern University Symphony in a program of music by students of all five schools.

Wisconsin Host To Opera Festival

MILWAUKEE, WIS.—The National Association for Opera will sponsor an opera festival in Washington Park on July 16 and 17. The programs will consist of scenes from Verdi's Aida, Gounod's Faust, Bizet's Carmen, Mascagni's Cavalleria Rusticana, Donizetti's Lucia di Lammermoor, Flotow's Martha, and Oscar Straus' The Chocolate Soldier. Errol K. Peters is president of the sponsoring organization; conductors will be John D. Anello, Tauno Hannikainen, Victor Alessandro, and Vernon Hammond. John T. Wolmut is scheduled to direct the staging of the scenes, and the casts will include Frances Yeend, soprano; Josephine Tumina, soprano; and Charles Kullman, tenor.

Ulysses Kay Wins Rome Prize Fellowship

ROME.—The American Academy in Rome has announced the award of a Rome Prize Fellowship in musical composition to Ulysses Kay. The fellowship runs for one year, beginning on October 1, and is valued at approximately \$3,000, including transportation to and from Italy and residence at the Academy in Rome.

Down in the Valley Wins Bispham Award

CHICAGO.—Kurt Weill has been awarded the David Bispham Medal for his American folk opera, Down in the Valley, it was announced recently by Mrs. Ashley M. Brand, president of the American Opera Society of Chicago. Mr. Weill will receive a scroll and a \$100 cash award.

Hull Pupils Heard In Composers Concerts

William Lee, Gilda Hoffman, and Harold Calvin, pupils of Ann Hull, were piano soloists in the Composers Concert Series in the Sky Room of Carl Fischer Hall on March 19 and April 23.

O'Neil Recital Ends Season in Baltimore

BALTIMORE.—The recital season was closed in Baltimore by Perry O'Neil, pianist, who made his Baltimore debut in Cadoa Hall on April 27, playing a recital that was outstanding even in a season that has provided a good deal of superior piano-playing. His program was unusually creative in choice and arrangement. An opening group consisting of Schumann's Warum, Schubert's A flat Impromptu, and Rachmaninoff's Etude-Tableau, Op. 39, No. 5, was followed by two sharply contrasting sonatas—Mozart's Sonata in D major, and the first Baltimore performance of the Sonata by a young American composer, George Garratt. The second half departed similarly from a chronological strait-jacket, presenting Poulenc's Pastorale and Toccata, Liszt's Sonetto 104 del Petrarca, a little-known sonata by Wilhelm Friedemann Bach, and three of Virgil Thomson's Etudes. Throughout the recital Mr. O'Neil showed insight, maturity, and stylistic discrimination.

GEORGE KENT BELL

Soloists Announced For Behymer Programs

LOS ANGELES.—According to an announcement by Mrs. Linden E. Behymer, the 1949-50 Behymer series will include eighteen regular concerts, running from Nov. 29 to April 11, and a special non-subscription recital by Jascha Heifetz, violinist, on March 31. The schedule includes Yehudi Menuhin, violinist, on Nov. 29; the Ballet Russe de Monte Carlo, on Dec. 3 and 6; Artur Rubinstein, pianist, on Jan. 8; Andrés Segovia, guitarist, on Jan. 15; Blanche Tchernom, mezzo-soprano, on Jan. 17; Mariemma and her Spanish dance ensemble, on Jan. 31; Mata and Hari, comedy dancers, on Feb. 4; Uday Shan Kar and his Hindu dance company, on Feb. 7; Jussi Bjoerling, tenor, on Feb. 17; Marian Anderson, contralto, on Feb. 19; De Paur's Infantry Chorus, on Feb. 26; Rudolph Firkusny, pianist, on Feb. 28; Maryla Jonas, pianist, on March 7; Winifred Heidt, contralto, and Eugene Conley, tenor, on March 21; the General Plat-off Don Cossack Chorus, on March 28; Luboshutz and Nemenoff, April 11.

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ISCM Meeting in Italy

(Continued from page 3)

for Maderna's recent conversion to dodecaphony. Miss Grimaud's work also suffered from insufficient rehearsal, absence of a singer, and missing instruments. Her quarter-tone counterpoints of melodies characterized by large skips were played very quietly in a single color, although the Martenot waves employed are capable, as was demonstrated before the performance, of great variety in both timbre and amplitude. According to the program note, "The essential idea of the one-fourth-non-tempered-tunings rest on one cell, be it rhythmic as well as melodic, which engenders all together, and sometimes two songs, cells in constant transformation and development." This music was excessively timid in expression, and it seemed put together over-minutely. But then, as the program note explained, "Each least particle has its reasons of being."

Both in Sicily and in Milan the listener was introduced to the work of twelve-tone composers who in most cases had enjoyed no direct contact with the Viennese trinity—Schönberg, Berg, and Webern. The will to set out on this unpopular path implies in some cases courage and originality of thought, but in others it is an expression of a European weakness for tradition. Jelinek, Jemnitz, Togni, Hartmann, Searle, and Apostel bolstered up their dodecaphony with well-known forms from the past—respectively, Bach Inventions, Music

the Whole World Loves to Play, Italian Impressionism, German Neoclassicism, student counterpoint exercises, and Beethoven—implying on their part a possible lack of faith in the new dispensation.

ON THE other hand, one can report with delight that Elizabeth Lutyens's *The Pit*—a dark, dreary, depressing stage work characterized by slow, aimless, melodic leaps—was not only original but unique. Miss Lutyens is a twelve-tone composer who heard Schönberg's *Pierrot Lunaire* for the first time in Palermo; she is also the wife of the President of the ISCM, and her work is presented at each Festival of the Society. This information is retailed because it helps to explain the present schism between the United States Section and the rest of the organization. The constitution of the ISCM expressly forbids the performance of music composed by its officers, and, Miss Lutyens, although not exactly an officer, is in daily contact with the most influential one. Actually, she is not the only offender; over one-fourth of the music in the 1949 ISCM Festival programs was written by officials in the organization.

Vladimir Vogel's *Thyll Claes Suite II* was a labored, programmatic work in which the program was never clear. Percussive effects were applied as though they were bandages, but no resolution of the problem of percussion in twelve-tone composition was presented.

Riccardo Nielsen's *Three Movements for Strings* and H. J. Koellreuter's *Nocturnes*, for contralto and string quartet, were more acceptable—the first because a consistent sonority, one of the valid contemporary twelve-tone objectives, was achieved, in this case by means of intervallic control; and the Koellreuter, because of its strict but poetic use of the basic row.

Serge Nigg's *Variations*, for piano and ten instruments, heard at Taormina, was the most unpopular work of the Festival. An uncomfortable silence following its performance was broken by general hissing. Nigg is apparently in a state of transition, for, although he was one of the organizers of the Milan Congress, he resigned from it by means of an involved letter, which, without being clear about his present musical position, stated his convictions of a social-political nature. The *Variations* were willfully ugly and uncompromisingly intellectual. They proceeded from relative simplicity to thorough complexity with a ruthless absence of humane feeling. Nigg does not seem to have yet taken the walk around himself that Satie remarked was necessary before sitting down to compose.

The outstanding new twelve-tone works were Matyas Seiber's *Fantasia Concertante*, for violin and string orchestra, convincingly played by Max Rostal and conducted by Constant Lambert; and Vladimir Woronow's *Sonnet to Dallapiccola*, a piano piece sensitively played by Genevieve Joy. Both were heard at the Palermo Festival. The Seiber work avoids the usual twelve-tone sound by freeing the accompaniment from the tone-row when the soloist is confined to it, and vice versa. This composer is English, but his Hungarian birth is evident in the fiery and rhapsodic nature of his continuity. The Woronow piece, utilizing a wide variety of piano sonorities, is distinguished by a rhythmic structure derived from an intelligent and perceptive study of versification. This work, as adventurous in the field of structure as the Grimaud and Maderna pieces were in that of instrumentation, was defined in the program notes as a "Piece of Poly-variations." "But," as the note continued, "it is important to underline that it constitutes the first essay and the first step in the perspected direction, without any pretense towards immediate efficacy."

STAGE works by Françaix and Riisager; chamber music by Schibler, Dutilleux, Contilli and Brokovec; symphonic works by Berkeley, Kabe-lac, Tommasini, Petrassi, Ghedini, Mihalovici, Legley, and Martinet; and music for "little orchestral complexes" by Orrego-Salas and Binet were played without influencing one's faculties one way or another.

The Françaix work, *Le Diable Boiteux*, inferior to similar works by Poulenc, stood out because Hugues Cuenod, with Gallic wit and brilliance, sang both its tenor and bass parts, thus at the last minute turning an unexpected gap in the cast into a *tour de force* to be remembered.

Of the other pieces, Victor Legley's *Miniature Symphony*, and G. F. Ghedini's *Concerto dell'Albatro*, for violin, cello, piano, recitation, and orchestra deserve special praise—the first for its balance of thought and feeling, its clarity and conciseness; the other, on a subject from Herman Melville, for its having beautifully conveyed an impression of mystery and the sea. Both these works survived performances by the orchestra of the Festival (the same cannot be said for J. L. Martinet's *Orphée*), the *Orchestra Sinfonica di Roma della Radio Italiano*, which, regardless of its conductor, requires the filtering process of radio broadcasting in order to make its characteristic weaknesses of rhythm, sonority, and intonation in the least endurable. The Legley work, although not adventurous, is

not pretentious—"Each part is treated in its shortest expression; each element is reduced to the very necessary. On the whole, it radiates an atmosphere of which subsists in the slow movement too. The orchestra is relatively narrow; none too numerous the strings, the timbers and the brasses, always per due and the battery formed only of the timpani."

In Milan, the performance of Webern's *Symphony*, which this reporter would have given his eye-teeth to hear, was cancelled, along with other works by Paz, Hauer, and Vogel. Cancellations here and in Sicily were generally blamed on difficulties with the Italian Customs. A rumor, in the case of a Hartmann *Symphony*, was that it had been accidentally omitted from the rehearsal schedule. In view of the fact that many unrehearsed works were performed, this unofficial explanation seemed beside the point.

JUST as Cuenod was the hero of the Palermo Festival, so Marcelle Mercenier, playing Anton von Webern's *Variations for Piano*, at a moment's notice, beautifully and sensitively, was the heroine of the Milan Congress. Her playing was particularly welcome after that of Massimo Toffoletti, who had made Arnold Schönberg's *Suite, Op. 25*, unrecognizable. Alban Berg's *Lyric Suite* also suffered at the hands of the Vegg Quartet, who gave it a polished but sugar-sweet rendition. The principle of balance requires that this music, more than most, be read with restraint. Dallapiccola's *Five Fragments from Sappho*, a work that makes audible the beauty of the Italian countryside, its flowers, ruins, and vital nostalgia for the past, and Riegger's *Third Symphony*, a vigor-

(Continued on page 33)

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ISCM Meeting

(Continued from page 32)

ous, thoroughly American work, received happier treatment. They were performed by the Orchestra dei Pomeriggi Musicali di Milano, under the direction of Hermann Scherchen. Krenek's *Kafklieder*, for voice and piano, were exactly if not beautifully performed by Margherita de Landi and her husband, Eduard Staemfli. The couple's concern for details of rhythm and intonation kept this music, which is not without character and vitality, flat and unwinged.

The masterworks in Palermo were

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less in number than in Milan, and, with one exception, inferior in quality. (This writer did not hear Karol Szymanowski's opera, *King Roger*, nor some Stravinsky songs—the first because he was suffering from a passing fever at the time, and the latter because they were presented at one of the unannounced concerts he failed to attend.) They were Casella's *La Favola d'Orfeo*, an opera in one act, distinguished by its warm and gentle transparency; Koechlin's *Primavera*, for five instruments (flute, harp, and three strings), "written in 1936 to celebrate the return of spring," noisily performed by an Italian ensemble, but worthy of a sweeter usage; and Pijper's last work, the unfinished *Fifth String Quartet*, a pale but workmanlike example of the motive method applied to polytonality.

Above these, and above everything heard at Milan, too, rose Schönberg's *Pierrot Lunaire*, reminding one of the way Mt. Etna rises above Taormina. Marya Freund, at the age of 74, spoke-sang this work, accompanied by an extraordinary Italian ensemble directed by Pietro Scarpini, who also played the piano. This performance, on April 23 in the Villa Igia at Palermo, was such that anyone who heard it will never forget it. A member of the audience who came all the way from Australia said that she understood then why she made the long voyage. This reporter found himself trembling for some time afterwards and noticed others weeping. The hermetic nature of this work was given on this occasion an almost oracular character, so that one seemed to be hearing a special and profoundly necessary truth. The president of the organizing committee had written in his Welcome to the Festival, "When later in our life, each and everyone of us shall have, as a sweet leitmotiv in the symphony of souvenirs, the vision of this Sunny Island on the background of limpid blue skies and celestial harmonies, we shall feel to have been fully paid up for the enthusiastic preparation of nine days of spiritual retreat." His wish, through *Pierrot Lunaire*, came true.

Stückenschmidt

(Continued from page 5)

American style of musical composition. I heard and read symphonies, string quartets, and piano sonatas by the dozen. Some of them contain beautiful and fascinating music, both in style and in craftsmanship, but they reveal no common musical language that is unique to this country. To be sure, a score may be called American if it uses jazz rhythms, Negro spirituals, or Indian folk songs. But is not Dvorak's *New World Symphony* more American, in this case, than, for instance, Walter Piston's chamber music or Samuel Barber's *Second Symphony*? There is a certain American flavor in some of Aaron Copland's works; but I do not think these are his best. I found all varieties of style here—neoclassicism of the Stravinsky and Nadia Boulanger type; twelve-tone-pieces in the strictest Schönberg manner; opera buffa derived from Rossini and Wolf-Ferrari; pieces that could have been written twenty years ago on Montparnasse; and good dance music by the Negro players in Bebop City. I was impressed by the experiments of Edgar Varèse, and by a daring sonata by Harrison Kerr. Two piano sonatas, very different in language, fascinated me—one by Roger Sessions, the other by Elliot Carter, and I found sincerity and power in George Antheil's *Fifth Symphony*. But I did not see a distinguishable American style.

Does it matter? Christoph Willibald Gluck once exclaimed, "Let us set an end to the nonsense of national music!" This country has many ex-

cellent musicians, well trained, and subject to various European influences. Most of the great composers from Europe live in America and have become American citizens. Schönberg, Stravinsky, Milhaud, Krenek, Hindemith, Bartók, and many others have helped to build the great musical culture of this country, in co-operation with American-born composers. It is my impression that, on the whole, after a century of strictly national music we have now turned to a more universal way of musical thinking. All the modern schools have exerted, and still exert, worldwide influence. It is not the worst composers in every country who try to synthesize the various trends of contemporary music—in spite of certain inescapable features of Teutonic, or Latin, or Slavonic, or American idiom.

GENERALLY speaking, I found the standard of musical criticism in the United States even higher than I had expected. We are familiar in Europe with the work of our colleagues of such leading New York papers as the *Times* and the *Herald Tribune*; but I met, not only in the East but also in California, a number of excellently educated and brilliant journalists whose work I had not known before. The influence of modern American musicology, coupled with the influence of the scholars who came to this country during the Fascist years in Europe, has greatly raised the level of American musical criticism. The general approach here seems to be more journalistic than in Europe, and the strict necessity for writing in a very short time, immediately after the performance—or even before it has ended—often leads to pernicious results. But, of course, this situation also exists in Europe. When I met my New York colleagues at a dinner of the Music Critics Circle, they asked me many questions. I was struck by the fact that none of them seemed concerned with the problems of criticism itself; this seemed to indicate that there are fewer such problems than in the Old World, and I thought it a good symptom.

In sum total, then, I found the standard of performance, of instrumental playing and singing, of education and musical literature remarkably high, in many ways higher than in Europe. The commercial influence on music and the speed of living and of development certainly result in much superficiality, and the United States still needs to learn that artistic things need a long time to mature. But everywhere in the country, and even in the big cities, I met people who know this, and lead the quiet, contemplative life that is and always will be a requisite for the highest cultural achievements. I leave this country a champion of its way of life, an admirer of its youth, and a man enriched intellectually and artistically. Instead of good-bye, I say *Au revoir*.

Plan Beethoven Ninth For Brevard Festival

BREVARD, N. C.—What is probably the first Southern performance, with full orchestra and chorus, of Beethoven's Ninth Symphony, will be given at the Brevard Music Festival on Aug. 21. James Christian Pfohl will conduct, and the soloists will be Mariquita Moll, Nell Tangeman, William Hess, and Chester Watson. Miss Moll, Miss Tangeman, and Mr. Watson will also be soloists in other programs during the season, which will extend from Aug. 12 to 21.

Jacob Lateiner will be soloist under Mr. Pfohl in Rachmaninoff's Second Concerto on Aug. 12, and Ruggiero Ricci will be heard in Paganini's Violin Concerto on Aug. 20.

Dello Joio Receives La Jolla Commission

LA JOLLA, CAL.—Norman Dello Joio has been commissioned by the La Jolla Musical Arts Society to write a new orchestral work. Mr. Dello Joio was chosen by Nikolai Sokoloff, founder and conductor of the society. The society, started seven years ago, has performed over 150 works, principally contemporary music and forgotten works. Nearly ninety per cent of these had not been previously heard in California, and a number of them were given their American premieres.

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Sweden Hears Opera Revivals

By INGRID SANDBERG

STOCKHOLM

REVIVALS of Don Pasquale and Don Giovanni and a completely regenerated Arnljot, the "national" opera by Peterson-Berger, were high spots of the Spring season at the Stockholm Opera. A ballet evening, consisting entirely of the works of the Hungarian-Italian choreographer, Aurel M. Milloss, also aroused interest.

After an absence of about 35 years, Donizetti's Don Pasquale was restudied and given a stimulating performance on Jan. 18. Hjordis Schymberg, Sven Nilsson, Hugo Hasslo, and Arne Hendriksen won favor in the chief roles. Miss Schymberg sang Norina with sparkling humor and pure vocal style. Mr. Nilsson, a good actor as well as cultivated singer, brought the right vitality, stupidity, fussiness and final humility to the role of Pasquale. It was a new type of portrayal for him. Being a Norwegian, Mr. Hendriksen had certain difficulties with Swedish vowels, but showed definite vocal improvement as Ernesto, and his elegant bearing made him a convincing chevalier. Lamberto Gardelli's knowing conducting, Hans Busch's sober staging, and Harald Garmland's fanciful settings and costumes further enhanced the performance.

Don Giovanni had been absent from the repertoire only seven years when it was restored on April 7. Leon Björker's magnificent Commendatore was the only familiar element in this revival, which was conducted by Herbert Sandberg and staged by Ragnar Hyltén-Cavallius. The title role was sung alternately by Aake Collett and Carl-Axel Hallgren. The former, by virtue of a superior personality and artistic maturity, sang the first performance. He convincingly portrayed the Don's elegance, irresistible charm and recklessness. Birgit Nilsson's beautiful voice was heard to advantage in Donna Anna's lamentations, and Lilly Furlin managed to make Donna Elvira a vital human being. Eva Prytz was a captivating Zerlina, and Sven-Erik Jacobsson a good Leporello. Gösta Björling sang Don Ottavio, and Paul Högblund, Masetto.

AN instrumental revision by the conductor, Stig Rybrant, provided virtually a new score for Peterson-Berger's Arnljot, revived on Feb. 26. With severe suppression of the heavy brass and lavish substitution of strings, as well as simplification of many chorus parts, the change seemed one for the better. As in the past, fine performances of leading roles were given by Sigurd Björling, Irma Björck and Helga Görin.

Making his Scandinavian debut, Mr. Milloss revealed three widely different ballet styles in the program of Feb. 16. Not only did he prove to be a skillful choreographer with a sense of style, but he also seemed to understand music. In Neapolitan Pastiche, he used the corps de ballet as a composer exploits the orchestra. Groupings and movements had symphonic lines, with the dancers sometimes appearing as soloists, sometimes in groups forming melodic themes, closely approximating the music, Alfredo Casella's *Scarlattiana*.

For the other two ballets, of which Tërszili Katicza was a world premiere, music had been especially written in close collaboration with Mr. Milloss. Sándor Veress wrote the score for this new work. Luigi Dallapiccola's *Marsyas*, which had previously been performed by the Rome Ballet, had a libretto drawn from an ancient Greek tale. The pro-



Sven-Erik Jacobsson as Leporello and Lilly Furlin as Donna Elvira in the Stockholm Opera's revival of Don Giovanni



Arne Hendriksen as Ernesto and Sven Nilsson in the title role of Donizetti's Don Pasquale, revived in Stockholm



Aake Collett as Don Giovanni

gram was warmly received, and all performers shared applause with the choreographer. Herbert Sandberg conducted the entire program. Among many excellent dancers was Julius Mengarelli, the interpreter of *Marsyas*, who also danced a comic role in Tërszili Katicza.

The Stockholm Opera is the only theatre in Sweden which gives operas during the entire ten-month season each year. Only occasionally, operas are produced in Göteborg and Malmö. This season brought an ambitious performance of *The Tales of Hoffmann* at Malmö Stadsteater and an excellent production of Gershwin's *Porgy and Bess* at the Grand Theatre in Göteborg. Poul Kannerworf, noted Danish stage director and designer, staged both performances. Malmö's theatre was slightly handicapped by insufficient opera training, but there were many noteworthy achievements, nevertheless. Kannerworf's decorative staging of the Venice scene was especially charming, and the choreographer, Carl-Gustaf Kruuse, arranged the ball in Spalanzani's house with imagination and humor. The most pleasant surprise of the evening was the tenor, Olav Gerthel, as Hoffmann. He gave a youthful and charming interpretation, vocally as well as histrionically. The four baritone parts were sung competently by Bernhard Sönerstedt. Folke Cembraeus, of the Stockholm Opera, was the Spalanzani.

Success greeted the courageous venture of the Grand Theatre of Göteborg in producing the first Swedish *Porgy and Bess*. After months of sold-out houses in their home town (the first performance was in the Spring of 1948), the entire cast moved to Stockholm in April, 1949, at the invitation of the Oscar Theatre. Additional interest in the venture was

stimulated by the presence of Anne Brown, the original Bess, who was in the cast for ten days. Isa Quensel, the first Swedish Bess, won acclaim, and Evy Tibell later took over the part. When Miss Brown sang Bess, Miss Tibell changed to the role of Serena, which was more suited to her talents. Porgy was sung by Bernhard Sönerstedt, and, as far as this reviewer has followed his career, this assignment was the most sincere and touching interpretation he has ever done. Outstanding in the cast were two young artists: Per Grundén, whose interpretation of *Sporting Life* was brilliant; and Oeystein Frantzen, whose heartfelt portrayal of Jake was a true hit. Elsie Sjölander, as Clara, sang Summertime with a tender and fresh voice. The conductor was Styrbjörn Lindedal, who was responsible for the Swedish translation.

AT the eleventh hour of the season, the Stockholm Opera presented a new Wagnerian tenor. Conny Söderström has been with the opera seven years, all too often miscast in lyric roles. The last week of this season, he appeared twice as Tannhäuser, a portrayal partly convincing, partly only promising. He can well become the Wagnerian hero of this country if he fully realizes the importance of continuous vocal perfection and a deeper penetration into the dramatic significance of these roles. As it is, his success was gratifying.

From May 6 to the end of the season, June 20, light opera is the rule at the Stockholm Opera, with an interruption on May 22, for a special performance of *Die Walküre*. This was a farewell to Irma Björck, whose retirement leaves a gap in the Wagnerian roster which will be difficult to fill.

On July 1, the Opera will undergo a momentous change, when Joel Berglund succeeds Harald André, who is completing a successful decade as general manager. Mr. Berglund intends to open his first season in command with a performance of *Meistersinger*, in which he has cast himself as Hans Sachs.

Among interesting Spring concerts were the three February performances of Beethoven's Ninth Symphony by Erich Kleiber, and Edwin Fischer's exquisite playing of Beethoven's Fourth Piano Concerto twice in March. On March 16, Gunnar de Frumerie's inspired setting of *The Lord's Prayer* was given brilliantly by a chorus and orchestra conducted

by Carl Garaguly. Kerstin Lindberg-Torlind was soloist. Olaf Wiberg and Mr. de Frumerie played Mozart's Concerto for Two Pianos masterfully in a concert repeated three times in April. Hans Kindler, from Washington, D. C., was the conductor. These concerts also included a first Swedish performance of E. F. dall'Abaco's *Sinfonia in B major, Op. 2, No. 9*, revised by Mr. Kindler. Rafael Kubelík had three concerts in March, and demonstrated a curious conducting technique which is frequently interspersed with diving motions. The musicians were able to follow his strange gestures, however, and the concerts were a success for the Czech conductor.

Two Swedish veterans, who have reached seventy, were honored with special concerts of their works. Natanael Berg's *The High Song of Salome* was given on Feb. 2, with Chorus, soloists and orchestra. Several of Adolf Wiklund's symphonic works and his First Piano Concerto were performed on April 27.

Literally sensational was the recital of Beniamino Gigli and, in a deeper musical sense, the concerts of the New Italian String Quartet. The Italian tenor created a stir with his single appearance. The youthful quartet, consisting of three men and a woman, whose combined ages do not reach 100, displayed deep and almost imitable artistry in works by Bartók, Debussy, and classic composers.

Kraus, Melchior Make Cape Town Appearances

CAPE TOWN, SOUTH AFRICA.—Lili Kraus' first appearance with the Cape Town Orchestra, on March 12, coinciding with Enrique Jorda's return from an overseas conducting tour, provided what will be remembered as one of the red-letter events of the year. Miss Kraus, who had made a deep impression at her solo recital on March 5, gave an admirable performance of the Schumann Piano Concerto, which was followed by a superb reading of the Mozart E flat Concerto.

Lauritz Melchior, Metropolitan Opera tenor, presented a varied program on March 15, offering especially fine interpretations of excerpts from operas by Wagner and songs by Schubert and Schumann. His accompanist and assisting artist was Ezra Rachlin. Another highly successful appearance this season was that of Harold Rubens, who displayed amazing musicianship and virtuosity at his second piano recital, on March 16.

BEATRICE MARK



Receiving awards for three elements of the New York Philharmonic-Symphony broadcasts over CBS, from the left: David Anderson, for Standard Oil (New Jersey), sponsor, holding the scroll for Weekend with Music; Quaintance Eaton; Bruno Zirato, co-manager of the orchestra, which won an award; James H. Fassett, CBS music director, who accepted for Deems Taylor. Standing, Oliver Daniel, director



Ernest La Prade (left) holds the award to the NBC network, presented by Cecil Smith, editor, and Quaintance Eaton, associate editor, of "Musical America." Other NBC awards presented at this time went to Arturo Toscanini, the NBC production of Aida, the NBC String Quartet, and several individual artists who have appeared on The Telephone Hour, which also won an award in its classification



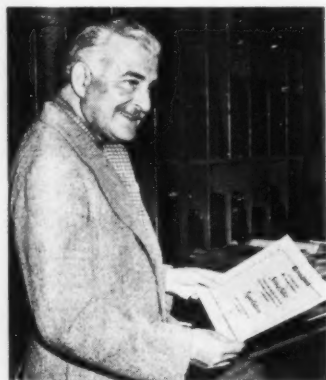
Leo Friedman
Mishele Piastro, conductor, accepts the award for the Longines Symphonette (CBS and WOR and local) from Miss Eaton, while Frank Knight, announcer (at the left), looks on



Warren Rothschild
Robert Shaw (center) accepts the award for his Chorale from Cecil Smith, with a personal representative looking on



J. R. Warwick of Warwick and Legler, for the Metropolitan Auditions; John F. Majeski, Jr., "Musical America" vice-president, and J. Donald Wilson of ABC



John Brook
Arthur Fiedler, conductor of the Boston Pops and the RCA Victor program



Rothschild
Jascha Heifetz and Dorothy Huttenback, "Musical America's" Los Angeles manager



Edith Behrens
Fritz Reiner, opera conductor, receives his scroll in his Connecticut home



Ben Greenhaus
Ferruccio Tagliavini, examining his scroll before sailing to Europe



E. F. Biggs, organist, (right) receives his scroll from Cyril Durgin of the Boston "Globe." Boston representative of "Musical America" (left). Phil MacDonald is the CBS announcer

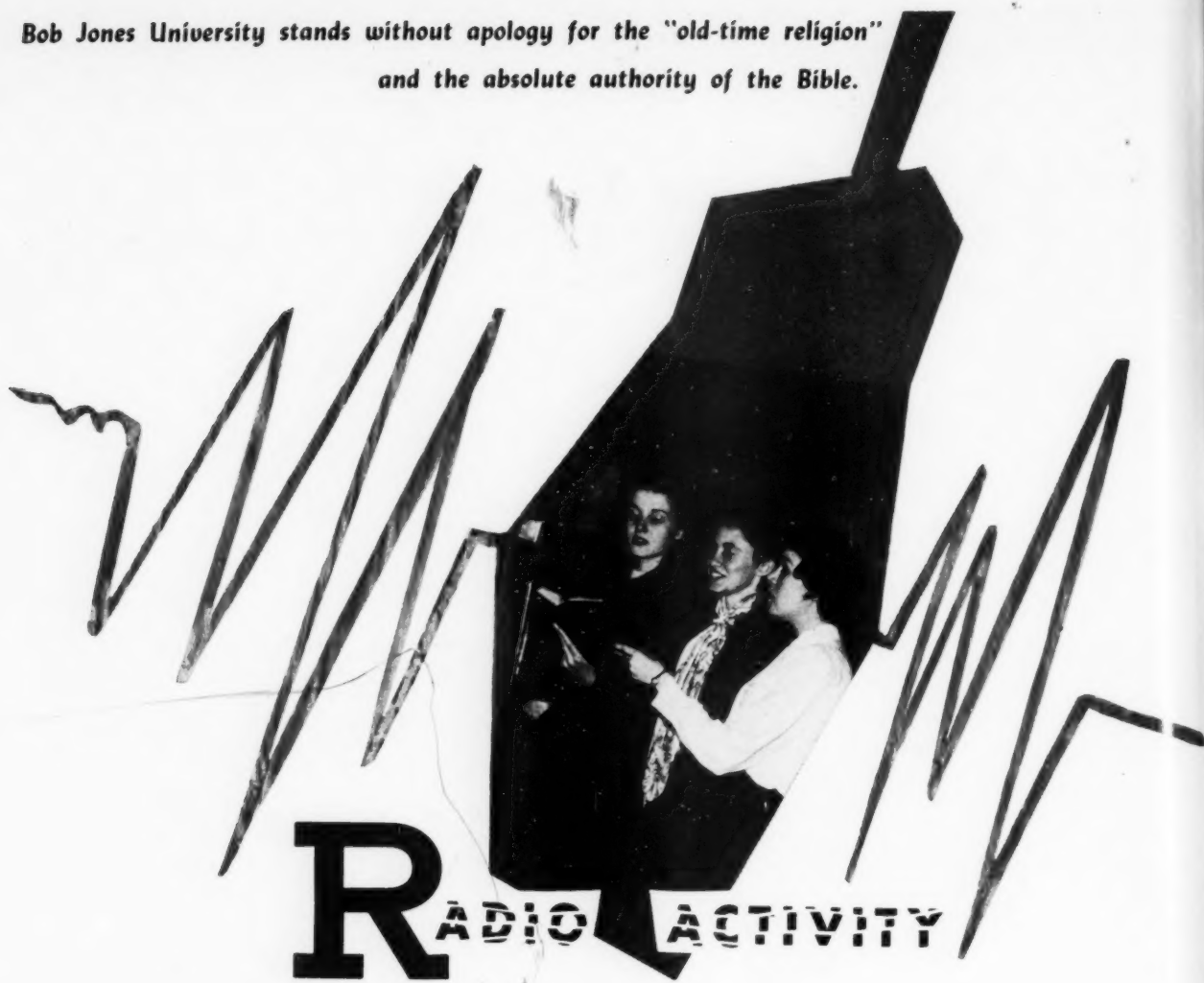
AWARDS PRESENTED IN MUSICAL AMERICA'S SIXTH RADIO POLL

(Story on page 25)



Ben Greenhaus
Leonard Bernstein, chosen for the guest conductor award, accepts his scroll from Mr. Smith. Mr. Bernstein appeared on the Boston Symphony rehearsal programs over the NBC network

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